

# CHANGE ZINE 6



FUGAZI CORNERSTONE LIFETIME  
DOC HOPPER HELMET FAR SIDE DEADGUY  
TODAY IS THE DAY CRAW SUBURBAN VOICE  
SNAPCASE PHOTO—DEMETRICK



CHANGEION



OF CHANGEITY



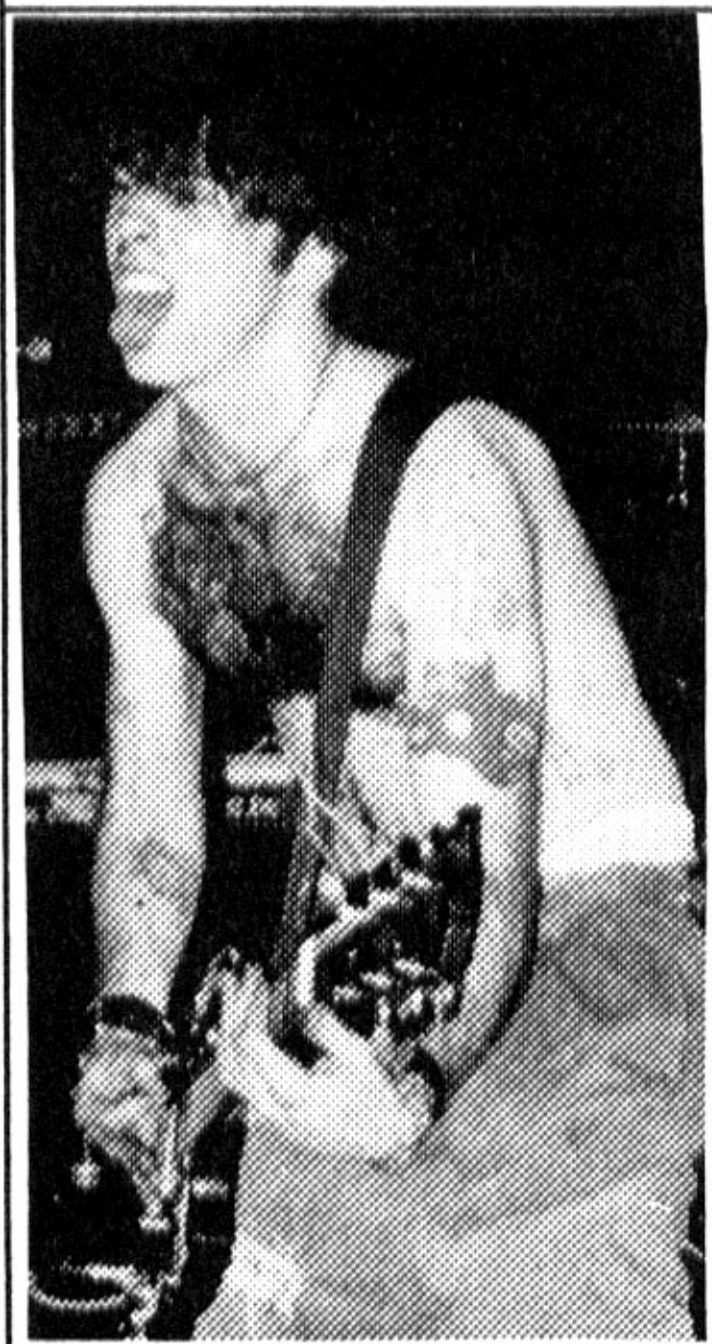
# 💣 Contents ☠️

[unfortunately for you, it's not in order, sorry, but I figured it can't hurt to know what's inside, right? Bands are listed in alphabetical order, so as not to offend anybody (that means you, John!) A few of the smaller things were left out, but you can deal with it.

🔴\***Cornertstone-** Hardcore's fountain of youth used to mean something in CT and this band is trying to help ressurect a scene all by themselves. Their spirit and energy has been catching on lately, so here's a look into what makes 'em tick.

🔴\***Craw-** You can wait all you want for the gov't to fall and you can wait even longer for the conventional music from Craw, but you're never gonna get it. Manic, confusing, and aggressive: and, no, we're not talking about your lover.

🔴\***Deadguy-** The one band committed to hurting you: not just your ears, but you as a person. Perhaps the most aggressive band around today, making people around the world scared of New York again. Be prepared to fight back.



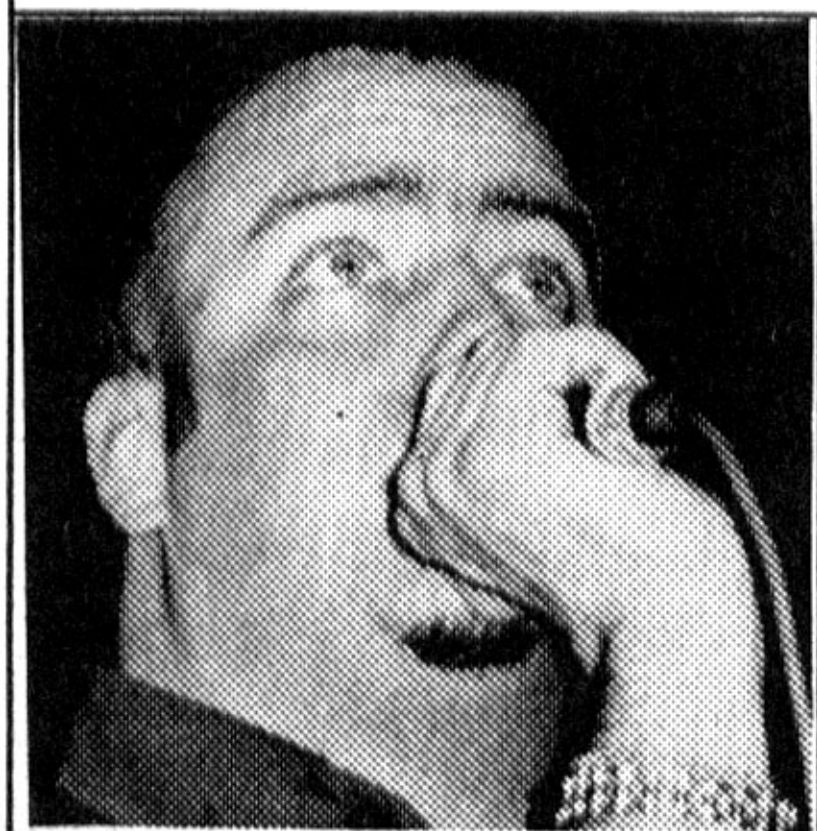
🔴\***Doc Hopper-** Get out of my heart and into my van with Boston's attack-pop masters: they've got energy, humor, and the one thing most "fun" bands don't have: an inclination to kick ass and the power to actually do it.

🔴\***Farside-** Life is not always a beach, even in San Diego. While the band may seem basic in their music and approach, Kevin Murphy certainly is not. Marriage, getting ripped-off, and personal happiness all weigh on his mind.

🔴\***Fugazi-** Bassist Joe Lally opens up about secret practice spots, his inability to play bass, and a ying-

yang affair with painting.

🔴\***Helmet-** The band that spawned 1,000 imitators can simply kick ass when they want to. John Stanier fields a few questions and does so with friendly honesty. The one interview to break the "indies only" rule for this issue: good thing he's a great guy.



🔴\***Lifetime-** Two separate interviews, two different people: Ari & Dan. Ari says some straight-forward shit that will inevitably cause some stir while Dan focuses on the politics of this fine country. Talk about black and white.



🔴\***Snapcase-** Hardcore heroes show you how to play hoops. Fuck interviews with these guys, let's see 'em on the hardwood!

🔴\***Suburban Voice-** One of the longest-running fanzines that has been emitting hardcore/punk news for years and years. Al Quint has remained committed to this music and now he gets to voice some thoughts we don't hear in his pages.

🔴\***Today Is The Day-** Seeing this band live may be the only way you're going to go to the Olympics. The Special Olympics, that is, because these guys will knock the brains outta you. Maybe the only thing to rival their live show is their utter contempt of humanity and life in general. Not a pleasant read.

- ⌘ Record Reviews
- ⌘ Zine Reviews
- ⌘ Show Review Chart
- ⌘ Letters
- ⌘ "Punk vs. HC"
- ⌘ "Punk Rock Savior"
- ⌘ "What It All Means"
- ⌘ "It's Not the Heat, It's the Stupidity"
- ⌘ "Money Loss"
- ⌘ "Basketball"
- ⌘ "Rodman & Mason"
- ⌘ "Working for Jabba the Hut"





# Change Zine

## Opening Information

We like to be called or notified about shows in CT or NYC. So, if your band or label has something going down, let us know, please.

Anything found in this zine may be copied or reprinted, you do not need our permission. All that we ask is that you send us a copy of whatever you use it for. We believe our words/photos/views should be free and taken without compensation.

Do not try and tease Patrick about the Seattle SuperSonics or the Knicks. He will get very angry and break your ass, on or off the court.

Feel free to contribute your writings, photos, flyers, or interviews. It may seem like we're some big operation to some of you, but we're not. We'd love to use your shit, so why bother making another crappy zine when you can be part of this one?

All photo and writing credit is Patrick West unless otherwise noted.

Artists, photographers, and flyer-makers please get in touch. We don't pay \$, but some exposure couldn't hurt, right? We are constantly looking for good drawings, band photos or possible poster art or for logos, so send it in!

Review policy: it has been changed! We no longer review everything we are sent! Sorry! We do review all formats (cassettes are cool) but it has to be punk/HC to get reviewed. Zines also must be real zines and not 10 pages of shit stapled together. We love demos. Finally, vinyl is cool but we prefer CD if possible.

We need your help selling this zine!! If you're interested in selling Change Zine at shows or to local stores in your area, send a postcard or call for cheap rates. You could always just let us know about cool stores in your area, too. Mailorders, distributors, and stores please get in touch!!

### **\*\*The Starting Line-up\*\***

At center, 23 year-old team captain **Patrick West**. Proud owner of over 80 t-shirts. A punk rock jock, having led his college water polo team to NCAA D. III Championships and scoring 38 points in summer basketball league game. Currently unemployed, generally angry, and a bit of a pessimistic dreamer. "Fuck you and fuck your game!"

At forward, skinny-boy **Johnny T**, who recently transferred to Emerson College in Boston. "I'm looking forward to heading up to Boston and showing that town what hardcore hoops is all about! I'm like the Slapshot of slamdunks, the GangGreen of grabbing rebounds, and the Freeze of fade-aways!" Despite his abrasiveness, Johnny T has been getting more and more depressed about hardcore music lately: "it all sucks."

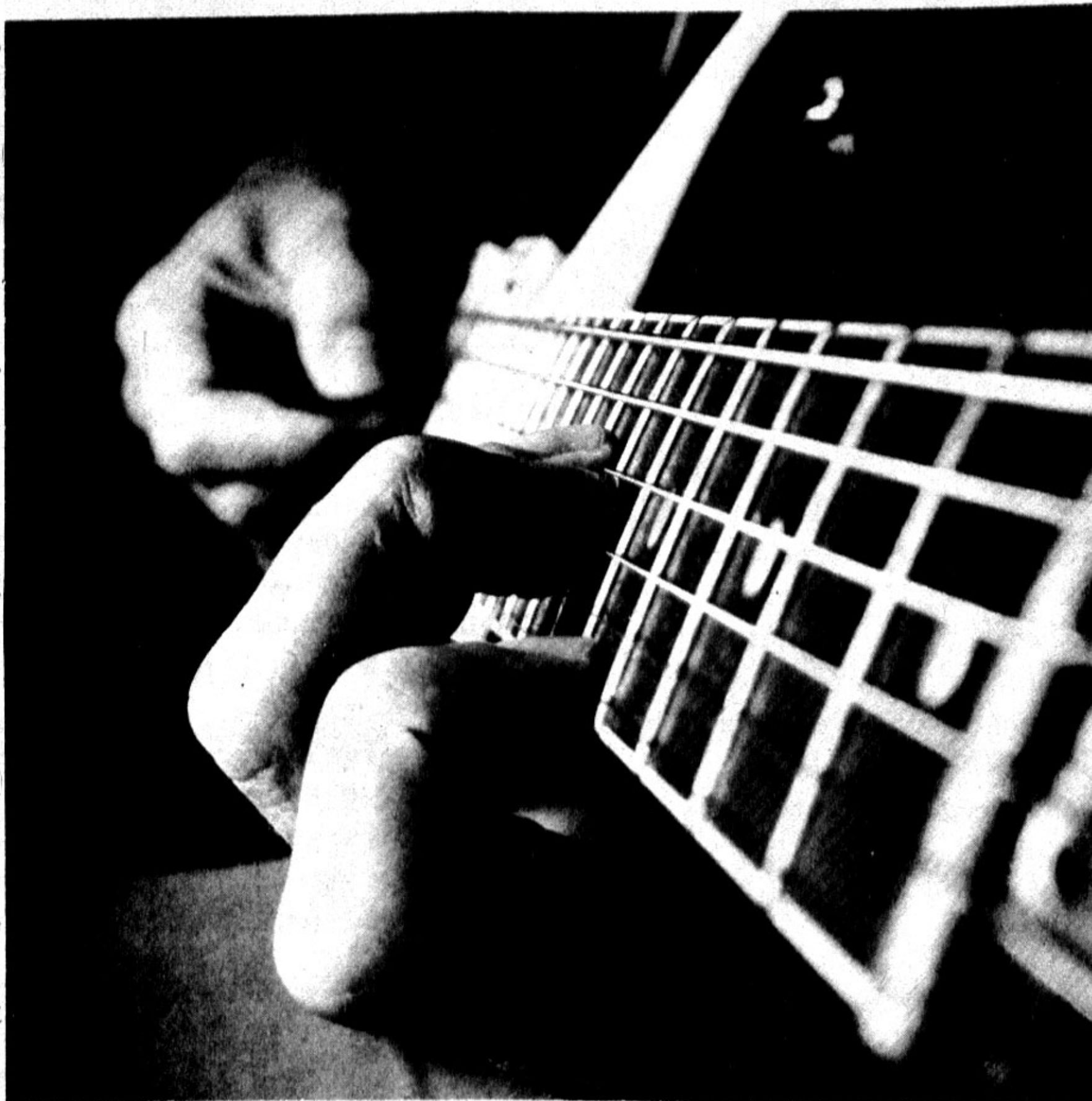
Point guard, the Chicago connection, **Barba!** Though used sparingly in the clutch, Barba has an uncanny knack of getting to the hoop and getting into shows. "Ever since Jordan came back, people keep bugging me to play him, so I haven't had much time to write shit for the zine." Works at a trucking radio company that pisses off union workers.

Small forward, recently acquired **Jenn Lombardi**. Still working her way into the Change Zine system, Jenn is the youngest member of the team at 16, focusing on music reviews for the time being. The Providence-area product should be producing interviews next issue, so the prospects look good.

At the other forward spot is Pennsylvania native **Jim Straub**. Jim introduced himself to the team in an eloquent manner: "I know I ain't goin' to no hell just cuz I do stuff the dumbass priests tell people not to do." Currently focusing on music reviews, we'll have to see if Jim develops an outside shot.

Top reserves:

**Justine DeMetrick**, the all-star photographer who occasionally signs as a free agent on a need-be basis. She's our top ringer, and when she brings her photos off the bench, everyone pays attention.



## Change Zine

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# If you're looking for info on this zine, you might wanna look here...

When you do a zine like this one, there's so much miscellaneous crap that needs to be mentioned that there is no real good way to do it, so I've devoted this page to random shit that may mean nothing to some and mean a lot to others:

Though you should be able to notice it by reading just a few of his words or reviews, **Johnny T must have been in a very bad mood** when writing because he is hostile this issue! Just be forewarned that some bands and people were not spoken of highly to say the least. And please direct all hate mail or praises to him, and not get mad at me for printing his stuff! We may be just one zine, but we are separate people!

For other zines reviewing this issue: it is \$2ppd, probably \$2 in stores/mailorders, and \$1 in person. **The name is Change Zine**, not Change, not Change' zine. Thanx.

It may be tough for me fit **photo credits** in the proper places, so here is a loist of photographers and their photos in this issue: Ellen Quint (photo of Al w/his ~~sex-toy~~ drill), Dale (photo of Al w/Lemmy), Scott Vingers (Al playing bass), Shawn Scallen (all great Fugazi shots), Justine DeMetrick (Today Is The Day 1st 2 rad photos), some kid from UMASS (bassist John of Doc Hopper), Tim, Etc... (Farside 1st photo, separate shots of Ari & Dan in Lifetime), Jana Crawford (great 1st Lifetime shot I cut in 2). Thanx for all the great photos!!

Unlike some other (and more popular fanzines), **I really don't mind talking to publicists**. But when it comes to mailing out free fanzines to you, don't push your luck.

Next issue will be whenever and will be with whomever.

Ads! **We will take ads next issue, but only for \$!** Sorry, no more trading ads with anybody. Don't even ask. Look for rates in this issue or call/write for a little advertising package that is more specific and informative.

Side-project fanzines! I may try and put together **2 special one-time zines: one on basketball and one on redheads**. I do not expect these to be finished for a while, but I encourage any of you w/ interest to send anything you want in. The more people involved, the better. You can even run the zine, I don't care, but I'd like to be involved in doing these 2 fanzines in some capacity.

**Wanna be in a band?** I am getting the itch to play again, so any-

one interested in forming a band in the NYC/CT area please get in touch. Don't worry, I've been in a band before and know the routine, and I can sorta play guitar & bass, though I'm best at just singing. Punk, HC, whatever. Have lots of equipment and access to tons more for cheap. Also, Johnny T is moving to Boston the fall, and I bet he's gonna play with someone.

**my crazy neighbor goin' apeshit on an axe**



Honestly, Johnny T is a great guitarist, but he usually plays drums in bands. I'd snag him fast if I lived in Beantown.

**Thanx** [here's where I name-drop and you either read this to see your name or to see if I've got some credibility... but the fact is that these people are being thanked because they helped me out. I'm not saying we're friends or that we exchange hardcore/punk gossip, because we don't. I honestly just want to thank them believe it or not because they played a role in creating this issue]: Lee of Sound Views, Jim Testa, Norm Anti, Chad of Belief, Jon at Revelation, Art Monk crew, Tony Victory, Var of No Idea, Nasty Little Paul, Carl at Engine, Deadguy, Justine DeMetrick, Pat at Am Rep, Outside boys/John "Rob" Roy, Phil at Choke, Brian Sinclair, Steve Reddy, Mark half-tone,

Tim etc., See Hear, Toby Cornerstone, Rob Rioux, Lars of Rancid, the Snapcase drummer, Mike No Labels, Andy @ Initial Records, Bryon Finn, Al Barkley, Dan Lifetime, Andy Wang, Dave Tidbit, the Hardware boys, Al Quint, John Stanier, Epitaph Records, MRR, and anyone else who helped me out. Your efforts go noticed and will not be forgotten.

## back issues:

#0 [sold out] (250 printed)

#1 [sold out] (500 printed)

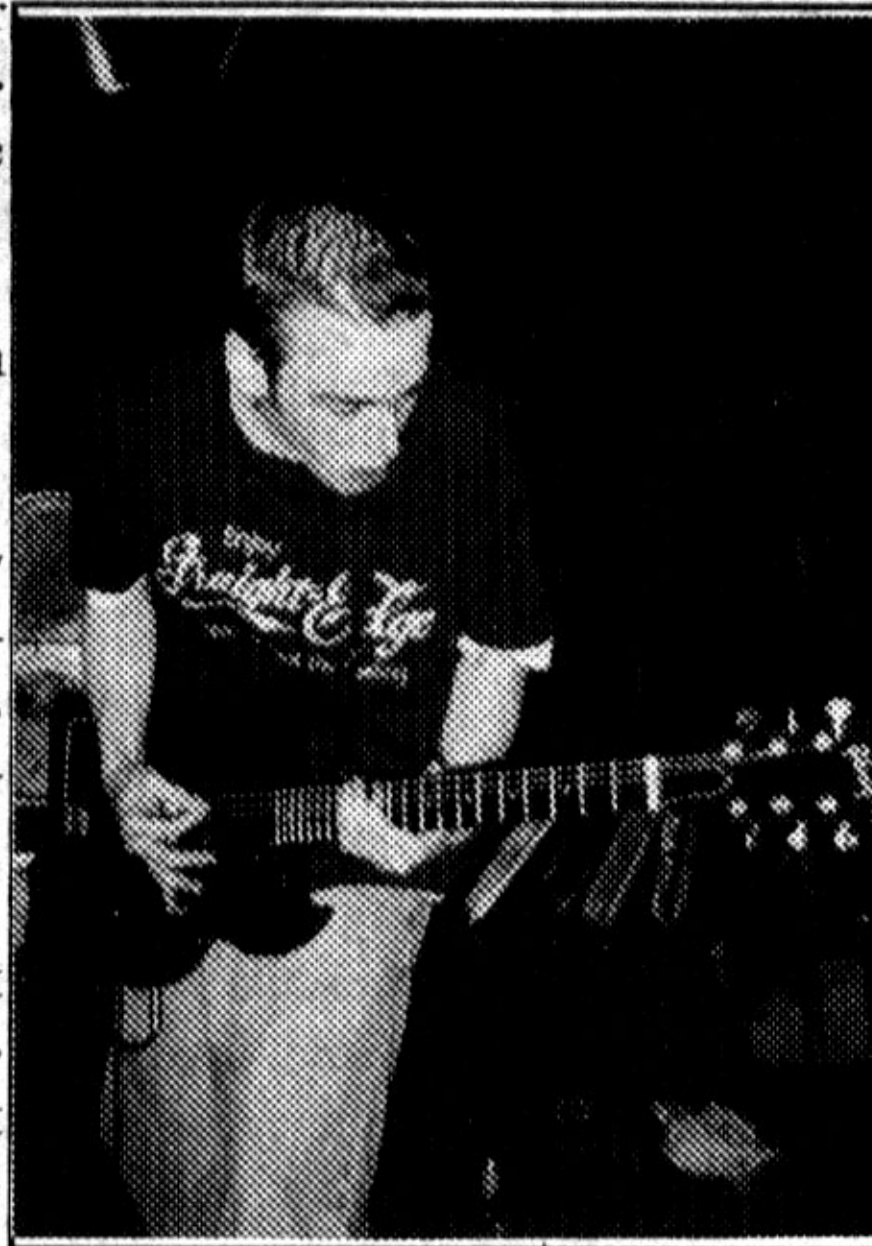
#2 The "Violence" Issue. Interviews: 7 Year Bitch, Rain Like The Sound Of Trains, Janitor Joe, Worlds Collide, Mind's Eye, Mule, Bob Evans, Ricochet. Free 7" with songs by Bob Evans, Ricochet and SmackHead, limited to 500. 68 pages. [\$3 ppd] (500 printed)

#3 [sold out] (300 printed)

#4 Undertow, Voodoo Glow Skulls, Las Mordidas, Rodan, Tar, photographer Justine DeMetrick. 96 pages. [\$2 ppd] (1,000 printed)

#5 The "Basketball Issue." Interviews: Sick Of It All, Bad Religion, Shift, Norm of Anti-Matter fanzine. NBA interviews: Anthony Mason, Hubert Davis, David Wesley, more. 118 pages. [\$3 ppd] (1,000 printed)

checks/m.o.'s to PATRICK WEST. Canada add \$1, Europe add \$1 surface or \$3 air (U.S. funds) for any order on any amount of zines.



**CT's Cable**

Finally, updates on bands in here: Cornerstone has a new 7" out now & a CD soon w/ Lost & Found. Al Quint got fired from his own record store. Doc Hopper have a new album out, same with Fugazi. Lifetime's new one out in the fall on Jade Tree. Deadguy still playing, same w/TIsTDay. Status of Craw & Kevin Murphy I have no idea. Helmet still Helmet, same for Snapcase I guess. I still love Storey, too.



\*\*\*WHAT IT ALL MEANS\*\*\*

A clouded mind does not produce a rain of thought like a cloud does. At this moment, there seems to be so much shit going on that I can't even focus on the matter at hand: writing this intro. Still, I am unable to complain or whine about my situation. For you, this is just another zine that you may or may not even read portions of. A little perspective couldn't hurt us zine-writers, that's for sure. Seems as if every-time I go to put words on paper, I am going to write the Ten Commandments of something. The label "writer's block" could be applied here, but I'd have to say I'm not as much stumped on what to write as much as I am limited by what you'd read.

1995 will never go down in time as an important year. Actually, none of the years I've been alive will mean shit in any historical context in a century or two from now. Of that I am sure. Unless our society undergoes a major re-evaluation of priorities or endures a cultural upheaval, my era will go unnoticed. Honestly, that's fine by me. Nothing in this current society of mine deserves any recognition many years from now, with the possible exception of one thing. Have you ever thought when studying history (history meaning the past, not the school subject) that at the time no one even knew what was happening? For instance, we could easily look back at the destruction of Native American societies and cultures from our modern viewpoint and say "wow, here were peoples literally fighting to save their ways of life and yet we don't bother to truly study it until now." History cannot function properly unless there are aspects of the past not studied or understood at the time they took place.

I therefore propose that we, being the punk rock/hardcore community (and I use the term very loosely) may in fact be studied as a sub or counter-culture in the future. It is a possibility, though minimal at best. History has a way of digging through peripheral information and locating what is at the center of a movement/cause/event. What is cherished is what is called an "original document." This zine is an original document. The Burn 7" is an original document. The flyer promoting a Dead Kennedys/DOA show is an original document. Punk rock/hardcore is full of them and for that we should be grateful. Considering the ramifications of what we have created (both physically and mentally), I could easily write a 200-page book, but for your sake, I'll keep this short.

Punk rock/hardcore has a chance to go down in history, though there is a good chance none of us will be around to witness it. Since we have no political focus (meaning no party, no platform, no voting power, no nothing!), we can only hope that cultural history develops into a force in the future, which is a definite possibility if you think about how politics in general have fallen to the side in comparison to the cultural explosion that has occurred since 1980.

Anyway, what does this mean? I think the answer's obvious. We may forget who played a \$15 show, but history doesn't. We may not remember who appeared on MTV, but history won't. We may even not know if that band's label is owned by a major label, but history will. How?! Duh, from you and me. From zines. From singles. From original documents. It does not take a genius (even in the 23rd Century) to find out that anything found within the pages of Rolling Stone had nothing to do with the sub-culture known as hardcore. Years from now, researchers and historians/students will not study MTV to write papers on punk rock/hardcore. They will understand that MTV was so commercially intertwined with companies/ sponsors/ cable/ gov't regulations, that the final product does not accurately reflect any form of anti-culture. Logic dictates that anything nonconformist certainly cannot exist on such a blatantly conformist TV channel.

"What the fuck is Patrick talk-

ing about?" you ask. My response is this: one day someone will separate the truth from the lies. I know where I will stand in the future; I will be with those who did not surrender to the mainstream culture. I will be looked upon as someone who documented the people, places, and thoughts of a culture that not only ignored the mainstream but also combated it. Rest assured this American culture of ours will not be viewed in the future as the way it is today. Tupac Shakur, the Grammy's, MTV, Barbra Streisand, Billboard... if you think any of these things will be looked favorably upon 200 years from now; the marriage of money, icon-worship, false-image, superficial awards... then I pray you are wrong.

Simply put, make your own history. DIY. This culture (though ever-shrinking) and this music can only survive so long without people investing themselves to keep it as such. And if you believe that you do not play a role in this, perhaps it is time that you left your mark for all to see. This zine is my commitment to my culture and my music.

**BLACK FLAG**  
AND **D.O.A.**  
FROM CANADA

AT THE **WHISKY**  
Wed., OCT 8

CREEPY CRAWL THE WHISKY St. Petterbone

"CHARLIE, YOU BETTER BE GOOD. IT WASN'T EASY GETTING IN HERE, YOU KNOW."



# It's Not the Heat, It's the Stupidity

**Johnny T**

God I've really fuckin' done it this time. Here I am 2 days past deadline with nothing to say and no column to show for it. Well, I guess that's not entirely true, as anyone who has ever known me knows very well that I have plenty to say. I just need a little coaxing to get it all out. I originally wasn't even going to do my seedy little column for this issue, seeing as how lately I don't give a flying fuckass what you have to say. Why the hell should you care about my 19 year-old jaded high-pitched voice? But, hell, I'm throwing caution to the wind because this zine is getting to be so big that I might as well waste one page of it on my stupid bullshit rants. Gosh, I'm starting to sound like fucking Ben Weasel.

Check out Ben's column in MRR #145, the essence of punk rock coolness. Oh, poor Ben Weasel, you get to tour the fucking country and meet thousands of new people. You can sit around and collect royalties from all your punk rock records, boo-hoo Ben, I truly sympathize with your complaining. So if I start to write crap like that then please somebody shoot me (probably Ben himself if he ever reads this). Oh well, fuck it, That's something I always hated about this punk rock scene; the lack of contempt for flailing rock stars. Like recently I went to see the MN band Impetus Inter in Willimantic and half the people there (which really wasn't all that many) just sat there staring at Dave Hake as he walked around the room (note: Dave is an up & coming columnist for Punk Planet). When the Riverdales, Boris the Sprinkler Tour comes to your town, everyone should be there ready to heckle Ben Weasel and fellow cool punk rock guy Rev. Norb. Fuck 'em.

Yeah, so anyway I have this friend that you should know about for sure. His name is Patrick Bisallen, also known as Patrick Outside, editor-in-chief of Outside Looking In zine. Well, Pat recently bought a motorcycle and is planning on doing that Jack Kerouac thing all the way across these very United States and he needs your help, as in places to stay and

people to see, starting in July/August. You can call him at (203) 523-4716. He's devilishly handsome, loves reading, and he'll make a mean plate of spaghetti if you're nice. I think most of us wish we had the nads to pull such a stunt and just go. Call him before he leaves and maybe he'll take you, too! Good luck, pat, I'll miss ya' big guy.

As for me, 2 months, 3 days, and 7 hours until I move to Boston to attend the \$25,000 -per year Emerson College. so far, I have about \$300 towards it, we'll see what happens. I need friends in Boston, so contact me this summer if you live in Beantown and would like to hang out with a 6'2", 145lb. freak from Middletown, CT.

On the music front, things are a bit on the frustrating side. Trying to get a show around here is absolute shit if you don't sound like everybody else. I send tapes, call [people, nag, nag, nag, and all I ever get is the fucking run-around. And they wonder why I hate bands like Beltaine: because I'm fucking jealous that's why!!

On other musical fronts, the new Earth Crisis record is out! It's called "Destroy the Fucking Meat Eaters" or something along those lines, and it is straight-up hilarious. I swear that band is probably the most brilliant band of the 90's so far. Earth Crisis, the Spinal Tap of Hardcore. I like the sound of that. Good deal. "Destroy" all the fucking meat-eaters and replace them with white, middle-class vegan hardcore kids who can then "purify" the streets of our nation's inner cities by preaching the doctrines of straight-edge to all those helpless and hapless minorities. Saying you're vegan makes me want to go eat a chicken. Fuck you and fuck your bullshit politics.

This column is totally shitty, but that's just the beauty of punk rock. I don't have to have a writing degree to get published. Ha-ha-ha this is great! so long for now, fuckers. Go have your sex and drink your beer and smoke your weed and eat your tofu dogs, you little consumer fucks! Fawk you.

[send hate mail directly to Johnny T, 77 Acorn Drive, Middletown, CT 06457]



# Idiot Misses Last Cro-Mags Show!

Hey Patrick...

Adam wright here again, from Hagerstown, MD. Thanx for writing back.

Why were you in DC last week? Next time you're in the area, let me know! I'd really like to meet ya'...

Hey... if you managed to get an article written on the band H2O, I would tattoo your name on my arm! Seriously, I love that band and don't know shit about 'em.

Were you joking when you mentioned J. Joseph being in jail and Harley having AIDS? I don't hear shit from anyone outside DC/Maryland scene, it's like I'm in a fucking closet, and I never hear anything anymore about the Cro-Mags. The bitch is, when they did their farewell tour back in the fall, they invited me to come get in on their guest list at a local show. I didn't go for real stupid reasons, and I will kicking myself in the ass for the rest of my life over it. But, anyways, please clue me in as to where those guys are now, and why they're all fucked up.

Adam Wright  
40 E. Washington St.  
Apt 2-B  
Hagerstown, MD 21740

Adam (and everyone else)- I am in DC often because my dad lives in Rosslyn (right across the Key Bridge in VA) and I'm either there to see him or to do some work at his company. Nothing special.

I doubt I'll be doing anything on H2O anytime soon, but who knows. All I can tell you is that they signed to Epitaph, primarily because Rancid insisted upon it. Also, their singer, Toby, seems nice enough, though perhaps caught in a time warp in '88 or so. We'll see how they sound on record.

John Joseph of the Cro-Mags is in jail. He went AWOL from the Navy many years ago, and was turned in by Harley this past year because Harley moved back to NYC from San Francisco and, from what I hear, feared for his life with John Joseph out on the streets. "Street Justice" indeed. Suffice to say they were not best of buddies lately. As far as Harley having AIDS, I'm not sure, and I've heard varying things. Heard he was slumming around San Francisco, and looked real sick, and now the same in NYC. Who knows. He'd be a great interview, I know that much. Don't know what Mackie is doing. Saw Petey Hines in Brooklyn, with the neck tattoo he had removed. He's playing with ex-Helmet guy Peter in a band called Handsome (if they're still around). The Cro-Mags are always worth a paragraph or two, but I'm sure there's tons more people in NYC who could tell you much, much more. Someone should write a book on those guys, I swear.

Patrick,

Hi. My name is Tim Redmond, I play drums for the band Snapcase. I have to tell you a little story. We just recently played a show in NYC so we spent the night at the EVR loft. As I was going to bed, Daryl, our singer, said emphatically, "Tim, you're not going to believe this. There's a zine over here with Anthony Mason on the cover!" Immediately, I hopped out of my sleeping bag, grabbed it out of his hands, looked at the cover and just stared in disbelief. Anyway, not only did you interview players from my

favorite NBA team, you also interviewed two of my favorite bands, Sick Of It All and Shift, as well as one of my very favorite people, Norm (from Anti zine). Your basketball enthusiasm got me going so much that by 9:00 am the next morning, Steve Reddy (EVR) and I were on the court.

However, how can you criticize the Big East?! Georgetown is the team! I love Mason and I love Starks even more, but come on, Patrick Ewing is the Knicks and he is a Hoya. Look for Georgetown to go to the Final Four next year, now that Harrington and Iverson have a year's experience playing together, and barring any injuries, they are going to be tough to beat. Wait, it just hit me, nice first name! Anyway, back to the zine, it was very refreshing. It was actually a real pleasure to read, especially the interviews, which I must say thank you for not asking the same set of questions that most zines do. Well, I just wanted to say keep up the good work and thanks for a great zine.

Take Care,

Tim

PS- I'm up for a game, if you win, you get a Snapcase shirt (I'm sure you could care less, but that's all I've got to give. Use it to wash your car or something).

## Snapcase Challenges Change Zine!!

Timmy- I will admit that I misjudged the Big East last season. I probably shouldn't have even tried to address college teams because I didn't get a chance to really study 'em like in the past. The Big East had some great teams (with UCONN being tops), and some great college players in Kittles from Villanova, Iverson from G'Town, Moten of Syracuse, Williams of Providence, Allen of UCONN and more. This year they will really turn it up a notch, and should be the best conference in the nation, after the ACC lost all its good players, with the exception of Duncan at Wake Forest. As far as G'Town going to the Final Four... that's a bit of a stretch. The NCAA is very hard to pick, but don't tell me the Hoyas have an outside threat because they don't (as far as I can tell). Maybe if they get one legitimate shooter (something they really haven't had since Reggie Williams) I'll believe in 'em.

As far as your Snapcase shirt goes, consider it mine. You guys should be cool and alter the Syracuse jersey into a Snapcase one. Now that would be fresh!

Finally, I saw Snapcase at the Tune Inn and I've got a gripe: get those fucking idiot boy fans off the stage!! I, and many others, couldn't see shit as a bunch of over-zealous boys clogged the stage. Standing on the side is one thing, but, fuck, more people stood directly in front of Daryl than were out in the crowd. You're the drummer- do something about that! Kick 'em to the curb like Mason does to punks who try to box him out!

Patrick-

Just read your "What It All Means" piece in your latest issue of Change Zine and other writings regarding punk, money, working and "selling out"...

All I can say is go for it! I did. I started going to shows, doing zines, etc. over 10 years ago. When I graduated from college 2 years ago, the only thing I wanted was a job to be self-suf-



ficient. And that doesn't mean minimum wage. That means \$20K. And I found what I was looking for... more or less.

There's nothing wrong with earning some \$. Look at the positives: I can buy way more records and zines bringing home "big bacon" than I could with \$4.50/hour. And when you're working you can use the copier, postage machine, scam office supplies,

## Patrick Urged to Sell Out!!

etc.

And I still do a zine, Shoelace. Yeah, it gets done less frequently, but I do what I want, write when I want, and most important, have fun.

So, congratulations on selling out. You've made a wise choice!

Bob, Shoelace Zine

*Bob- I totally agree. Unfortunately, my first dive into the real job pool didn't last too long. Unlike some punk/hardcore people, I can deal with working 9-5 at a corporate job, especially when I earn good money. Problem was, I was working 9-6 for a real asshole who literally was paranoid and made my days hell. I lasted almost 4 months, but those 4 months sucked. \$10 an hour was cool, and the \$660 pay check every other week was great, but one day I got pushed over the edge and quit (see article on my work experience). Yeah, I did get 200 labels I now use for my zine and stole some shampoo and pantyhose for my girl friend, but taking that job was stupid.*

*Still, I will emphatically state that good money comes before a "punk" job any day. I was earning \$14/hour since that job and that beats any fucking job at a vegan restaurant or record store.*

Patrick & Johnny T-

A response from Houston (aka Clutch City, TX)

Just wanted to write and let you know that your zine got all the way down here to Houston, Texas, and thought you might want to know how we see things down here in HELLHOLE. I've been reading your zine ever since a friend of Mine (Yo Cat!) brought it back for me from NY City. I agree with a lot of what what you had to say (and definitely got some good laughs), but I gotta let you know how WRONG you are about some stuff. But

## Rockets Fan Responds

first, a shout out to my fiancée, DeeDee (Hey Baby! You so fine!) Okay, now where do I begin...?

1) The ROCKETS Reign Supreme over all pretenders in the NBA (if anyone DREAMS they can beat the Rockets in a 5 or 7 game series they better wake up and apologize). They've taken it twice, and if Michael thinks that his little Bulls are the only ones who can Three-peat (oh, wait, make that "claim their Third Consecutive Title," I don't want to give the dork greaseball Pat Riley any copy-right money for using "Three-peat"), he may as well take his bald ass to A-ball now. Hakeem is still in his PRIME, and Clyde (who, by the way, is NOT a whiner. He was just pissed off cause Cliff,

Jerome, and Terry up in Portland couldn't hack it) has arrived to bring Phi Slama Jama the title they never got in college, and the DYNASTY is falling into place. Horry, Cassell, and Elie have stepped up and are ready to take it to the next level, and even though we still have Kenny Smith on the team, the Rockets can win it all again. And do it with class and style.

2) I can't believe you actually think that Rodman is a great player. He may get freaky with Madonna (but hey, who hasn't? Even Sam Cassell got a ride on the Madonna go-round and he looks like E.T. She must like ugly ones), and he may have tattoos and funky hairdos, but no matter how many parts of his body he pierces, he will always be a selfish, one-dimensional fool. He was a part of the reason that Houston gave the Spurs a spanking in the playoffs (the BIGGEST being that Robinson was in WAY over his head trying to guard Hakeem). He caused too many distractions (some contrived by the media), and he should have had the sense to know that no matter how many damn rebounds you get, the name of the game is to win, not to criticize your teammates, be selfish with rebounds, or constantly whine "they don't understand, I just want to be me," while causing his team to implode around him. All of Rodmans talent (he's only one of the greatest rebounders ever) is going to waste acting like a punk-ass thug for the Media. The day he decides to be a team player (on the court) will be the day that his team has a chance to win it all.

3) The Knicks: I felt bad for Pat Ewing cause he's too classy to have to explain why he missed an easy layup to win Game 7. He took it like a man, though, so I respect that. Pat Riley got all he could out of "Uglyball" and now it's time for him to go. The only ones who can play on this team are all getting too old or are leaving (Ewing, Oakley, Mason), so I feel for all the Knicks fans, cause you're coming on some rough times. (P.S. If Mase is God then Hakeem is Zeus, King of all Gods... and I hope that Mason is smart enough to realize he can get a ring with Houston, cause that ugly dude can PLAY).

4) Seattle: I will never forgive this team for knocking the Rockets out of the Playoffs several times, and for always being Rocket-killers. They remind me of the Houston Oilers. All the talent in the world but nothing to show for it, cause they can't play good team ball. They were both embarrassed forever in the playoffs, and while they can smack people around in the regular season, they can never get it together in the playoffs when it counts. I do have a solution though: get rid of Kemp and Payton. (Yeah, Kemp can slam like nobody's business, and Payton can pass behind his back and between his legs, but showboating doesn't get you a ring. Work does.) They are two of the most egotistic players this side of DC and Kenny Anderson, and as long as they keep up their attitudes, Seattle will never win anything.

5) Your analysis of Phoenix RULED!! I hate them just as much as you do, and I'm sure you were as happy as we were when we knocked them out on their crybaby butts for the 2nd year in a row, cause I would have hated to see Joe Klein or Danny Ainge get a ring.

6) I dug the Seattle/Nj Jersey game article. That was cool (along

Letters



with CD reviews), and it's always cool to see someone break it down like you guys do throughout. Keep it up!

David Del Toro (DDT)  
Houston, TX  
Justice Records

DDT-

Good God, letters that long make me think I should be getting paid for data entry. Thanx for writing, and I just love how some people can get going about basketball... But let's go through your points one by one:

1) Using the word "dynasty" when describing your Rockets is like using "flat-footed" with Michael Jordan. I cannot deny that the Rockets didn't play good ball- their dismantling of the Magic was like clockwork. Don't try and tell me Clyde was not a whiner, how do you think he got traded in the first place? Because he whined and cried to be traded. Of course he didn't whine in Houston. Would you whine if you were on your way to a championship playing with Hakeem? As far as next year goes, it'll be interesting. The off-season and injuries will be very interesting to say the least. Right now, the Rockets look good, but if you think a guy liked Mario Elie can "take it to the next level" I'd really like to know what that next level is. A decent man off the bench, if you're hoping for more, I'm sorry.

2) Dennis Rodman is a great player. Please don't tell me you buy into all that media bullshit generated buy the fucks at NBC! Look at the Spurs record when Rodman was in the line-up: best in the NBA! He adds flair, charisma, and interest to the game like no other player. As far as his personal life goes, that's why we love him. He's a fucking guy- not some faux-GQ flunky like all the other NBA puppets who say just what Stern wants them to say. He actually puts the AIDS ribbon on his fucking head- more than any of the assholes in the NBA would ever do about such a cause.. You're right- he's the best rebounder ever (next to Chamberlin) and the reason they lost to the Rockets was this: Hakeem destroyed supposed-MVP Robinson and the Houston guards outshot the Spurs backcourt as expected. I said it before and I'll say it again: you can't win a title with Avery Johnson and Del Negro. Trying to blame Rodman for his team-mates inability is almost as bad as neglecting his 2 championship rings.

3) My poor Knicks. Firts off- it's "Patrick" not "Pat" Ewing! Oh well. They literally handed the series to the Pacers. Gave it right to them. Smits crushed the ailing Ewing and the Knicks gave 3 wins to the Pacers. New coach Don Nelson should be interesting, as will free agent signings. If Mason did go to Houston, the Rockets would have that rebounding team player they lost with Thorpe. And they'd probably win another title. Unfortunately.

4) Seattle ran into a buzzsaw by the name of Nick Van Exel. I'm sorry, but that kid looked like league MVP in that series. For some reason, Payton totally folded in that series and the Sonics never got Kemp the ball down low enough where he always either scored or got fouled. As you pointed out, the Sonics would have been a major headache for the Rockets, with the best chance to beat 'em in my opinion (and probably your's, too). What it boils to for the Sonics the last two years is bad luck and bad execution: they've happened to play the only other 2 teams in the West (Denver & LA) who could match their athleticism and defensive traps (without Pack and Van Exel, those series would have been Sonics 3-1 wins, no question). Oh well, still love 'em. But bfore people like yourself jump to conclusions, just exercise a little patience: every good/great player in the NBA has been told to be traded to win the ring, including Hakeem, Jordan, Clyde, Barkley... time will tell, so give Seattle a little

time before saying such things.

5) Glad you hate the Suns as much as we do- fuck 'em hard. Idiots for getting Manning and they paid the price. Maybe if Majerle didn't have such a bad year it would have been different, but that's too damn bad.

## Letter Uses Words We Cannot Pronounce

Thanx for the lengthy letter and we can talk hoops anytime! Knicks and Sonics rule!!

Patrick,

Letters

First off I've got to congratulate you on another fucking incredible issue. Never listen when they tell you it isn't proper etiquette to start sounding like you're kissing someone's ass.

Basketball- no grander scheme has ever been put into effect to piss off the narrow punks. Hopefully it worked and you're getting truckloads of hate mail, that's always the best part about doing a zine I've found. To be in your shoes talking to Hubert- I'd hold a piss in for a month for an opportunity like that.

Obviously there must be a specific reason(s) for me to pick up the pen, so here goes. The greatness of Change comes from everyone there's perspective on the undefineable "punk" rock. You, like Norm in the interview and Anti-Matter, hold no keys to the invisible gate around the culture. Too many people are caught up in idiosyncratic politics and ignore the music itself- for what it is, no matter what might be rumored to be going on behind the scenes. I don't mean to shrug the whole major-indie debate, and as I've been guilty of writing/ranting about myself- corporate strongholds have no place in punk, let alone marketing it after watering it down. For the most part, what's being pawned off is utter crap, but there are a few in the batch that are respectable. I've always hated Samiam [?] and couldn't give a rat's ass what is being done with them, but I find it hard to imagine Jawbreaker being pushed around and twisted. Basically, I've come to the conclusion that if I wanted to listen to a 40 year old man in California, I'd have stuck with my dad and never discovered punk in the first place. Rancid is punk, and I greatly respect you jumping in and giving credit, they are amazing- although I'm not down with the Roots Radical single (now conveniently available w/ "Let's Go" for the late comers, 4 bucks for the shmucks who'd cough it up, like myself included). A band with a history so deep that punks realize and wet their pants over when it gets played on the radio because no matter how hard they try no one will listen to the preaching (an experiment I've tried, only to be met with "I don't care, those mohawks are cute"). When all is done there will still be an underground- a whole arena where nothing exists besides forms which could never be commercially viable. Whether it sounds like the Exploited or the Cro-Mags doesn't matter, whole scene's insistence that something has to follow a predetermined style to be considered under review criteria is ludicrous and such labels are as biased as what can appear on MTV or Z-100, codes of acceptability to a culture can never be considered as any "alternative." What I'm saying is that there is some stuff that deserves



extreme recognition, and thanks for having the balls to unfortunately alienate some of your loyal readers. Zines are important because no one can tell you to say or think anything other than what's on your mind.

After the stupid ass rant- on to something that made me smile- your "attack" on Swill in the zine reviews section. I did something in our first issue about it (which about 50 unlucky people got to read). Corporate crap not worthy to flush in the executive washroom. I'm under the impression that they either interview bands without telling them what's going on or the labels who participate are confused. In a perfect world I would believe the second notion, but the guy who does Swill (who also puts out Stale[mate]), sent me a Caroline distribution video, inviting me into the big-time I presume. Epitaph, Engine, Revelation, SpinArt- none of which I've watched past the Jon Reed intro for the Rancid video. Some NOFX and Farside but there's too much Into Another crap for my girlfriend to enjoy. He, Dalton Ross (no relation to Marion) not only includes interviews with the distributors and labels, but also his own label- Double Deuce. We actually took the idea for the list of writers & editors to mock Swill's exorbitance. All fake, as I'd imagine the personality of those writers are.

It's hard enough doing a free zine in NY but to have people compare us to that sort of crap! Sound Views and Under The Volcano have been extremely helpful to us. Not in direct advice, but we still think we've learned from them. I'm more than willing to show anyone who asks printer receipts to show them how much money I lose, and to go distribute and see the glossy faux-zine sitting there pisses me off. We don't do it for the money, the last issue we paid for with the checks I made as a NYC tour guide- and these assholes can suck shit up and pretend to be so underground. They're giving blowjobs to rats. I don't know, but thanks.

That's it, the longest letter I've written since the one I sent Bill Cartwright in '83 that got me a "Mr. Bill" t-shirt and autographed picture.

Keith

## **StraightXEdge Revenge!!**

PS- Did you see any of the Trenchmouth shows? Fucking brilliant.

### **Change Zine**

First of all... you're not going to kick my ass. Secondly, I could dunk on you, and I'm only 6'2". Well, maybe not on you, but I can dunk, so you're not the only good sXe basketball player out there, but I'd never admit to it.

No... what's really on my mind is that little thing you wrote about the suburban demise of hardcore. That's really been pissing me off, but at the same time it's given me a lot to think about. In a way, you're totally right. I'm not as "hardcore" as I wish I was. I drive a pretty nice car, and I don't have any real money worries between my [parents, my job, and my scholarship. But that's not what hardcore is. It's in my heart. Can someone not be hardcore because they're not from the rough, poverty-stricken,

shit-kicking streets? I don't know.

But I do know this: violence at shows isn't the answer. At the Snapcase/Doughnuts show (I interviewed 'em both for my next zine) in Tampa, FL, there was a big fight between nazies and sXers, with the sXers naturally prevailing at the expense of one of skin's guts almost spilling to the floor. The show was delayed for hours, while the ambulances and cops came, and Snapcase weren't going to be able to play if the guy died. Is that the hardcore you want to return? I think violence directed towards people, no matter how fucked up they are, isn't the greatest thing in the world. I mean, sure, a part of me feels the guy deserved it, but... he didn't.

should we as sXers walk around at shows like some commie military police state, and patrol the shit to make sure there are no cigarettes? And if there are, beat the shit out of them? What the hell's that going to do? In the great scheme of things, you could tell 'em what's up... like at the Snapcase show there were these two kids smoking put right behind us... my friend was about to kick their heads in until I grabbed him. The poor kids looked at us and didn't even know what they were doing wrong, it was so obvious they didn't know what sXe meant. I didn't bother to tell them and that's my mistake. If I had told them that what they were doing was stupid and why, that would have served everyone the greatest ultimate good.

Well, at least that's how it's done in the suburbs... and why not hardcore if it makes more sense? I'm not saying non-violence is good, though. Chokehold mentioned something about seeing some redneck beating up his wife/girlfriend. I was kinda pissed that they didn't mention that they went over and beat his ass, but I don't know.

The thing that I've noticed about hardcore is that everybody seems skinnier/less built than they used to be. Maybe it's just that I've grown up since back in the day when when I was going to show in 8th grade. But where the hell's all those big ass ripped, bad ass motherfuckers like on the cover of Hardware #5... people that were respected?

I don't know. A lot of things you said make sense... it's just I don't know if it's a good thing.

Steve

e-mail: SXEPUNK@aol.com

Steve-

*That piece I wrote last issue got the most response, by far, 90% of it positive. It was meant as a call to emotion and activity, not to typical violence. There is a difference between energy and violence, something you & I understand, but many still do not.*

*Send any/all mail to:*  
**Change Zine**  
**9 Birchwood Lane**  
**Westport, CT 06880**  
**changezine@aol.com**







I'm not too sure many of you would understand if I said that Today Is The Day is the best band I have seen live in the last two years. Seeing them at CBGB's last summer and at the Tune Inn on April 3, 1995 was quite an experience to say the least. Now, I would drive anywhere in New England down to New Jersey to see them play, something I only used to do for Fugazi a few years back. The musicianship (anyone who plays an instrument will be floored by these guys), the aggression, and the uniqueness of Today Is The Day is unmatched. When I see these guys play I know why this music is the best in the world. And if you think their music is fucked up and hostile, check out what they had to say about life... Steve sings and plays guitar, Mike is on bass, and Brad's on the kit.

**"If people want to get in your way, then crush them and roll over them."**

**Alright, so you've been on the road for 2 months. You ready to go home?**

Steve: Actually, I want to still finish rocking on this tour. I feel like hell. I feel like I've been bludgeoned.

Mike: Once I get on stage it all comes back, but up until that point I'm beat. We're gonna go home and hang out for a month.

**How does your band come out of Nashville? It doesn't seem like a metropolis.**

Steve: It's a small city.

**You music sounds like urban anger. What do you guys do in Nashville?**

Steve: It's probably more tested than urban anger. Nashville isn't the only negative focus the three of us have had to deal with since we've been alive. We live in Nashville, but we're real suburban. We don't go out and we don't hang out. I go out to eat

food. I hang out with my girlfriend and I play music with my 2 best friends. That's it. It's a dead-end situation.

**So are you saying that the anger and frustration you feel towards these people, whether it be the President or the next door neighbor...**

Steve: It's more like people who personally fuck us, not outside political people.

Mike: Just everyday idiots you meet when trying to get anything done in life. As simple as just going down to the music store and having to deal with some [puts on southern drawl] "aww... you look weird boy, I'm gonna charge you as much as I can and also not get you any help or service if you don't mind." Life, for myself, is a struggle all the time. If you believe in something and care about it, then you need to do everything in your power to keep it alive and make it go forward because no one or nothing is gonna care or help to make you do that. So, basically, we try and stay alive. We play music in Today Is The Day.

**These beliefs or theories you have... well, maybe they're not so much beliefs as it is just the way you are...**

Steve: Right!

**It seems to contrast the way most people function and operate. How long has this been around?**

Mike: You get walked on so much that after a while you start to build up an edge.

Steve: You get to the point where you don't take shit anymore.

Mike: Most of our anger is just there. I don't even think it's growing.

Steve: I hate to be alive, man. The only thing that makes me happy about life is playing music in this band. Relationships-wise I've always had a hard time getting along with people. I realize that puts the negativity on my end but that's the way it is. The United States and Nashville, the places I've lived, and the people I've

photos (title page & this one): Justine DeMetrick





dealt with present such a false trip of the way things should or can be. Get a job, buy a house, grab a girl, settle down, and all this shit. Money controls everything, and if you're not into art or music, you're fucked.

Mike: If you're just trying to be happy in a real sense, not some impossible way the world tries to show you, it's unreachable. You have to make it yourself.

Steve: You've got to make your own trip, all the time. It's a day to day thing.

Mike: If we didn't lay music, we'd go crazy and do much more troublesome things. I'd be dead.

**Why not surround yourselves with others into your way of thinking?**

Steve: When we come across people with parallel ideas or philosophies, then they are *more* than appreciated, like beloved in a way. It's all extremes. If we're not like you or into you then we wanna be as far away from you as possible. But if you are someone who's an ally, someone into the same thinking, we will appreciate you and care about you. we're respectfully correct instead of politically correct. If you respect me, then maybe I can respect you back,

**"I hate to be alive, man."**

but I don't offer my respect instantly to anyone like it's a privilege or something.

Mike: There are reasons why there's anger and violence. Like he said, the few people who are our friends or our girlfriends mean a lot to us. So many people live their life so bland, it's so mediocre.

Steve: There's no middle ground on anything. That middle ground is what we try and stay away from. It's not cool being fake with someone, but At the same time it's not cool to ram your trip down someone else's throat. The best way to deal with it is to follow what you believe in and just do it. If people want to get in your way, then crush them and roll over them. That's it.

**So what are some ways in which you guys could improve this world?**

Steve: Blow up every fucking television set across the United States. I think there needs to be a back-to-the-basics mentality, possibly taught by someone who says that life is not based around the green dollar, that there's more to it than making bucks and getting a job. Great works that were done long ago, they may have been commissioned by a king or someone like that, but the artists who made these great works devoted their whole lives and years to making just one creation. They had no personal life at all, they were completely selfless. Those are the things that have stood the test of time and represent greatness for humans. These days, a symbol of greatness is a Pepsi commercial on TV or something. Everything is a gimmick or for sale. Like fucking Woodstock '94.

Mike: It was just like a sales convention for some product and music just happened to be that thing. "Here- buy our shit!! We selected it for you and we know you will like it."

**"Buy my Lori Davis shampoo."**

Steve: I was interested when you mentioned that you worked at a place like that because I could totally see why you freaked out and quit. It's just a machine. For every kid that doesn't buy into that crap, there's another 9 or 10 that do.

Mike: And they look at that other kid like "what's your problem!?" **Were you the kind of kids that wished that what happened in "Red Dawn" the movie would happen in real life?**

Steve: Well, I don't wish for Armageddon but I wish to live my own life and everyone else just leave me alone. I love my mom, I

love my dog, I love my girl, and I love my friends...

**What about your cow?**

Steve: I don't own a cow. But if I did and it was a cool cow, I'd love it, too. I don't know man...I've never wanted shit from nobody ever since I've been born. I love my life and I hate my life, too.

Mike: It's a constant struggle.

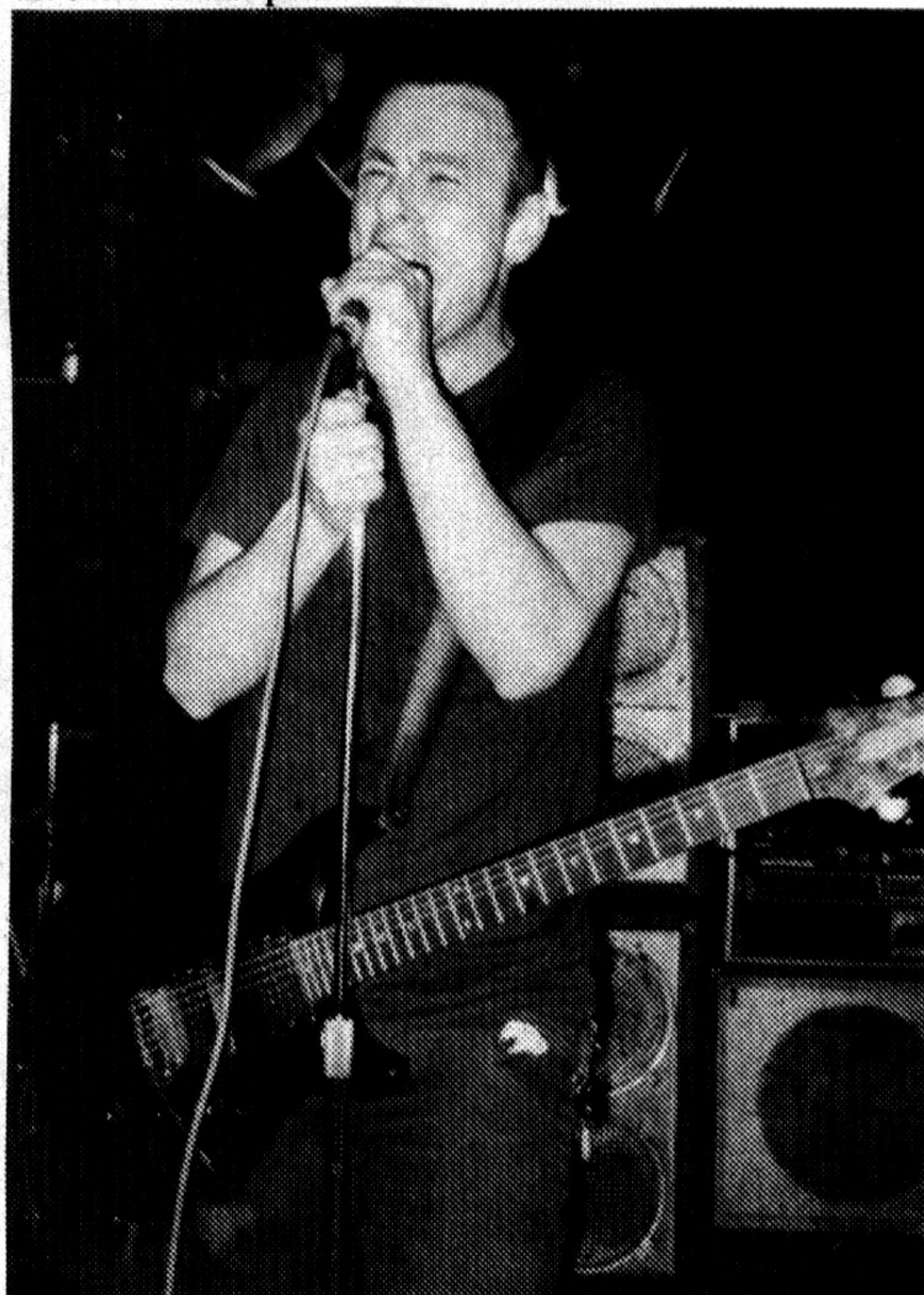
Steve: I'll say this. Like in this issue [he's reading #5], you say "don't do a zine." If you had a thing for tips on starting a band, it would be "don't." Because unless you have serious balls about sticking to what you believe in forever, don't bother. In our case, I'm crazy and I choose not to conform, and things might not always go the best for us but I know that 10 years from now when I'm dead, someone can pick up our album and go "you know what, this fucker really said what he thinks and feels." What I'm seeking is purity in music, art and in the fucking world.

Mike: Someone saying something real, not saying what other people want to hear. We play our music for ourselves, and if people like it, cool. So many people start from the other end, trying to impress others first.

Steve: Our band, as a weapon, is used to weed out people who conform and go along with the plan. The sound of our band is very unconventional in the sense that each instrument is used as a pain source to hurt you. It takes all the pain in our music for me to feel it, because I'm so numb from living on this planet. I feel like the ones who stand and watch us, the ones up close who get off on it, they're the ones who are walking around wondering why everything is so unreal and fake. The point is to hurt you and make you feel.

**I hope no one reads this as a pick-me-up.**

Steve: I tell ya', there is fucking nothing that could pick me up right now. I am thrilled about this band but I am still very scared of the future at this point.





# Anthony Mason or Dennis Rodman?

I'd hate to have to make that decision. Mase is so fucking huge, his arms are bigger than my legs, and he plays guys almost a foot taller than he is. He's a southpaw, too, and gives it all for his team, like it or not. But Rodman is so psycho and great to watch. Dennis sports punk hair, flies to Vegas for a night, gets 24 rebounds the next day, and then rejects all the stereotypes most NBA players either create or become. Oh man, I love 'em both the same!! I love you guys!!

## Sorry, Wrong Number

I have a pager." Danny Tepper begins his twisted story with these simple words. The segment producer for FX's *Breakfast Time* has a pager, all right. But it's his pager personal identification number that's the crux of this tortuous tale.

"I use the pager for work and contacts," Tepper explains. "Starting last spring, though, I would get these errant numbers. I had no idea what they were. Sometimes I'd call back, sometimes I wouldn't. When I did, the person on the other end would always say something like, 'Yo Mase!' And I'd say, 'Mase what?' Then they would say, 'If you see Anthony Mason, could you please tell him ...' It happened all the time."

It turns out Tepper and New York Knick Anthony Mason, though they were on different pager systems, shared a PIN. And when Mason's pals errantly dialed up the wrong system, they got Tepper.

"It happened so much (two or three times a day), some of his friends and girlfriends thought I was running interference for him. I started forming a rapport with his college buddies, guys he played ball with, girlfriends. When they got to know me, they'd say, 'Yo, Tep, could you tell Mase his boys are over at the Marriott Marquis and we need six tickets for tonight?'"

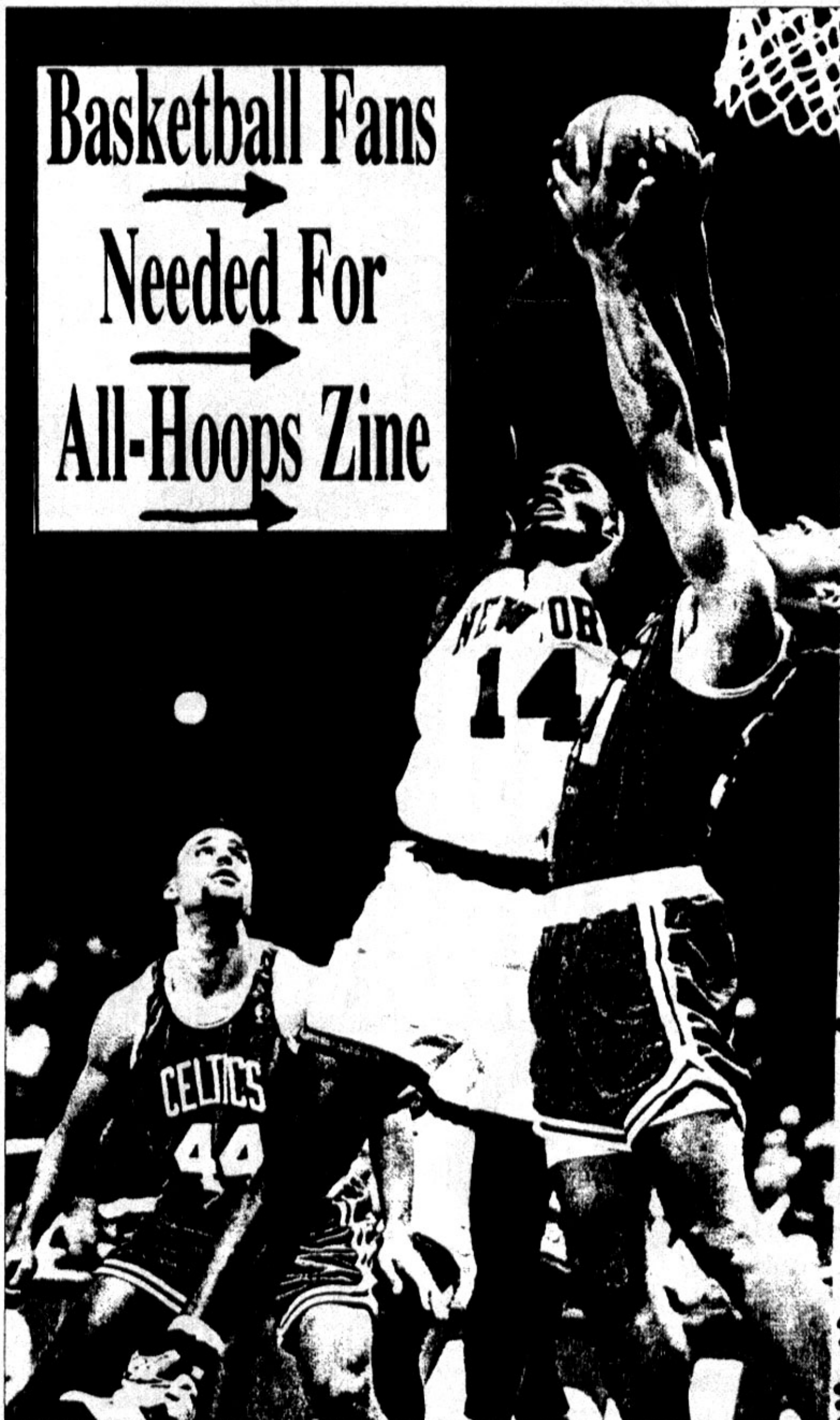
"I finally called the Knicks, told them what was happening, and started writing down Mason's messages and faxing them to him. Most were women, the 'ship in every port' variety. When the Knicks are

on the road, as soon as a game ends, in whatever area code he's playing in, that area code starts hammering me. Every call is always, 'Yo, Mase! What's up, Mase?'"

"Over the last year, I've fielded between 200 and 300 personal phone calls. Relation-

ship phone calls, family members, women who desperately need to get in touch with him, always with some big, romantic sob story attached. After hours clubs. Hotel rooms."

Fortunately, Tepper hasn't walked away from the experience empty handed. He says he learned something. Specifically, that the Knick power forward "leads a very exciting life."



We are going to be venturing even further into the world of basketball than we did in issue #5. Because of the unreal support we got from it, Change will organize a new zine devoted entirely to basketball. Entirely. No band interviews, no music reviews, no hardcore photos. Just basketball. Of course, it is going to have our usual odd take on the game and it will include some crazy shit, but it'll be all hoops.

If you are interested in hoops or even have a funny story about bumping into an NBA star or meeting a college stud in a class, then please get in touch. The last basketball issue ran 116 pages, and it was just us 2 guys doing it (even then, I did 90% of it- no offense Johnny T), and we ain't doing that again.

Here's the deal: we want to get a copy of this new all-basketball zine out before the season starts (in late October) and then by the end of the season. This is not going to be some half-assed effort zine with punk style... we're serious (if you're saying "these guys are fucking scary about hoops" then you're right).

We will be getting into games (NBA, college, even high school) and interviewing players, taking photos, the whole nine yards. We even will be trying to get real advertisers as well, since there is only one other all-basketball magazine in circulation, and it's better to have Nike pay for it than you or me.

Finally, if you're intimidated or puzzled by our obsession with basketball and think we're too professional about all this- don't worry! Fun is still our main objective. We are only trying to add our take on the game and try to alter the way it's viewed in the underground community while also changing mainstream people's thoughts on it as well. Join up! We need you



There are so many different angles from which I could approach this, but I suppose the best way is head-on. Many people have often wondered how Change Zine was so thick, how I charged so little, and how I included so much free stuff with orders. Well, folks, let's just say that the well has run dry, and not only must I seek a new source of water, but I also had to pay for the old water as well.

Change Zine was printed at my old college. After I graduated, I continued to use the school for the printing, since no one had ever mentioned having any problems with it. I did a run of 1,000 of #4 in September, 1994. No one seemed to care since no one mentioned anything or notified me, so I thought all was cool. Then I did a press run of 1,000 for #5 in March, 1995. Through a series of rumors, I found out that my old college knew about the zine and wanted to file a lawsuit against me. I had no idea it was causing such problems and after some smart advice from Storey, I quickly tried to settle the matter. To make a long story short (and also because I hate to even think about it), I had to pay for issues #4 and #5. The total: \$4,249. For your information, the total number of actual photocopied sheets was over 100,000.

As it turns out, the money I paid back for the printing may have gone to waste anyway. Rumors abound about what I did and what exactly happened, as if it were some scandal or something, when the truth of the matter is that nothing happened except a misunderstanding. It is unnerving to think that with that much money I could have gotten a full-color zine done professionally and avoided any headaches like the ones I encountered, but live and let learn, I had to find out the hard way.

I did not expect to pay for issues #4 and #5 at all. As many of you know, I have always charged very cheap rates, just enough to cover mail prices. It's not as if I was raking in the money on the zine, and anyone involved in a zine that does not charge for advertising knows that damn well. Change Zine was one of the few (and the biggest) zines to give free ad space to everyone, and obviously the size of our zine was never a concern.

What does the money loss mean to me? I'm sure you can imagine. I found myself in a situation I never expected to be in, but the fact is that I had to deal with the problem. Basically, every penny I earned working at my new job (which I quit one week before finding out about the bill) went to the zine. The reality is, the

# Change Zine Loses Over \$4,000 (believe us, we wish we were lying)

work and money went to you and the scene. If I actually had to charge a price to cover my costs, zines would be \$3 each, \$5 by mail. Of course, singles now cost \$4 these days, and people still buy 'em while bitching about zine prices, but that's a topic for another day.

So, as you can tell, Change Zine continues, though I doubt you'll ever see us reach 118 pages again.

I'm not really sure if Change Zine will ever look as good as it did, but I have no complaints, save for one. What really pisses us off is not just the loss of \$4K, but that people never realized what went into the zine and what we tried to do for the scene. There was a



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time when I mailed out notices to every band and label I could think of, encouraging them to send me an ad which I could run to help them get exposure, only a handful ever bothered sending anything. Sorry to say, but we can never run free ads again, we can never run lots of photos of bands, we can never put diverse essays in because there is not enough space or money to do so. All that we can do is continue to put out a music zine that means something to us.

On a final note, I urge you to look at issues #4 and #5 (and I'm not ashamed to tell you that you can still buy them from us here). Despite the recent loss, we did not increase our price. The issues reflect our dedication to the scene; in size, in content, and in quality. The next time you see a 118-page zine being sold for \$1, I'd like to hear about it.



# KEVIN MURPHY

photo: Tim, Etc...

# Farside

You know, Farside play pretty good music, a little too rockish for me, but still pretty good. Bands I liked a little better were 411 and Headfirst. So, one day I get a zine called Kill from some guy named Kevin Murphy and he scribbled some note about how his band would be out in CT soon, though I didn't know he was in Farside. Basically, I found out what band he was in and went up to the Farside table at the Tune Inn show in New Haven, CT, said "who's Kevin Murphy?" and decided to interview him. What followed was an interview that turned out to be much more interesting than I had anticipated. By Patrick.

**You're involved in a few aspects of the scene; you've got the zine Kill, you've been in a few bands in the past, you're into it up to your neck. How old are you and what does it really mean at this point?**

I'm 24. Some days it means a lot more than it ever has and some days it doesn't mean anything. It feels like things are going in circles. I don't go to shows much because there's not many bands I really like, but when I do go, all these people I know say "cool, you came to a show, haven't seen you in a while." They think I'm all above

it or something. But I've got school to worry about, I'm getting married so I have to worry about that. I'm thinking about having a family, buying a house, and things like that. At the same time, I'll turn on NBC and Green Day will be in my face.

**"...but as far as Farside goes, we're not signing."**

"What the fuck is this!?" It's at moments like those that being in hardcore and being punk rock is really important to me. Keeping things on a small independent level, and really doing the DIY thing. But Farside is pegged to be the band that could move on to the next level.

We've got a lot of offers, but... I wouldn't want to say we're not interested but Bob the drummer is really interested because he's friends with the guys in the Offspring who just bought a \$300,000 house with cash. Bob lives in a shithole with pet chickens. And these guys are set, but I don't wanna be on MTV, I don't want other guys handling our stuff. It's cheesy, but... **What about stepping up to Epitaph?**

**They're a step above Revelation.**

It is a step above and it'd be nice to live off the band.

**You don't right now?**

No. We haven't made any money off our records. Our guarantee tonight is \$250. We don't make anything off the band. Ever since I was 14 I wanted to live off music. That's what I want to do — play music. To be successful like that there are certain things that you have to do: you have to tour. I really don't like touring.

**Because you're leaving your future wife?**

Yeah, I'm leaving my wife, getting new jobs, can't hold a job down long enough that pays more than minimum wage. Living on my own really sucks because you have to eat spaghetti every night because you can't afford anything else. Touring was cool when I was 19 and I had no responsibilities. This sounds stupid, but I'm getting older. So for our band to actually generate money for us to live off, we'd have to tour a lot, we'd have to do a lot of promotion, and that whole thing is just goofy to me. We'd have to send out promo shots, deal with PR firms... it's all just goofy. It sounds really stupid and childish, but it's just not punk rock to me. I can see Bob doing something else and signing, but



as far as Farside goes, we're not signing.

**Do you think you'd ever have to make a choice between family and the band?**

That sort of has already happened. We didn't tour last summer because I didn't want to deal with getting another job. We just didn't go. We're thinking about going this summer, and I haven't said anything to

anyone else, but I don't wanna go. I'm kinda hesitant to tell 'em because we didn't go last summer. So that choice is looming larger every day. Eventually, we'll all get sick of each other wanting to do different things. I joke around with them all the time "the band won't last more than another year." We all laugh about it, but I don't think it will last.

**You're sounding pretty pessimistic, Kevin.**

Yeah, well, I was thinking maybe it's time I quit fucking around and get some security in my life. It doesn't necessarily mean we have to quit. I have no problem with playing shows close to home, but I don't

wanna tour and do PR stuff. I'd be perfectly content to be little scene-man who plays just every now and then.

**I guess you've reached that point in your life where the dilemma exists. The way you put it makes**

it sound a lot harder than other people I talk to. With a future wife at home, I'm surprised you're even out here. And what about school?

Kevin: I start soon. I'm majoring in history.

**Me, too.**

I've got about one and half years left at San Diego State.

**Have you decided in your mind that you can't be a rock star? Have you gotten past the fact that the dream is over, even on your own terms?**

I'd love to do it, but I'm not willing to give up my wife. I've known her for 10 years and she's just sick of it. And I'm starting to get sick of it, too. There's a part of me that would love to do this every night. In the

same town! [laughter]

**Do you mind talking about your relationship with your future wife?**

No, not at all. I've known her since I was

—BAM— it's like "lets go out!" From that point on, everything in my life was rad.

When I was in Headfirst, I was such a depressed bummer that the guys in the band tried out drummers behind my back because they wanted me out. But from that day on, I was "oh... everything is nice!" so she moved out to California and we've lived together. Last August I bought her

## about the God Forgot project with ex-bandmate Dan O'Mahony: "I feel totally cheated."



just every now and then.

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a sophomore in high school. 9 Years, I guess.

a ring and asked her to marry me. We're getting married next August.

## "There's rarely an intellectual moment in this band."

**Is it the biggest thing in your life so far?**

Yeah. So far. I don't think it's sunk it, yet.

**So did you just start dating?**

No. We both lived in Memphis. Then when I moved to California we became friends through writing letters and calling. They day I met her, I was... aaahhh... [love-zombie look]. But she never knew. She'd come out over summer and I'd come out over Christmas vacation and hang out. Then she lived with this guy for 3 years, but the last year he just wasn't into her. I was really into her and it made me mad. So Headfirst went on tour and she met us in Memphis, we took her through the South. So we were in Georgia, and she and this guy were just about to break up. We were sitting on the couch at some guy's house and I said 'I've always had the biggest crush on you.' She said "oh wow." And

**Besides marriage coming up and minor things like deciding what way your life is going, what else comes to mind?**

For me, touring is 3 hours of fun and 21 hours of boredom. I brought my little Casio keyboard and do reggae songs. It's gotten to that point.

**Well, sitting in the van, what do you guys talk about? Let's say on the way to Boston, those 3 hours. Do you feel camaraderie or what do you talk about?**

Mostly it's just goofing around. I've never felt closer to these people than this band. All the other bands were cool and all but I really feel close to these guys. But in the band we're just stupid; write bad rap songs, sleep a lot.

**I'm just trying to figure out if Farside**



sits in their van and contemplates the welfare of America or do you say "aha, I bet you can't hit that car with a banana peel!"

That's kinda funny because the girl we're staying with told us she was the president of the Young Republican Club at her high school. Someone asked "what do you think of newt Gingrich?" "I love him, he's the best." We were all "OK..." We didn't want to say anything because it's her house and she bought us the food. We all just went "oh." That's about as political as we'll get. There's rarely an intellectual moment in this band.

**Change: What bands were you in? Run 'em down.**

Oh god. I was in a speed metal band called Cryonics [sic]. I was in Headfirst, 411,

**"411 always felt like you had this father-figure."**

Chiconochrist, Mission Impossible, and Farside.

**Of those bands, what one did you invest yourself in the most?**

Kevin: Farside. Because I feel like I connect with these guys, it seems worth it. 411 always felt like you had this father-figure.

**Danny boy?**

He was running things no matter what you did. Oh, I was in Smile, I forgot to mention that. They just signed to Atlantic.

**There's a band on a major and let's say you own rights to some of the songs that you played on and they re-record it for a CD, do you see a penny of it?**

No. I never actually recorded the stuff out. We recorded stuff once, but the guy who ran the studio took everything with him when he moved, and that stuff just went away. But this band is cool. 411 was just too important. "Our songs have to have meaning!" If we wrote something, we had to look like we meant it. "Come one, guys, you have to get into it tonight, move around!" That shit was just stupid. This band I really like the music and it's a lot of fun.

**Do you think that Dan has mellowed out? I know that he was some of control freak, but are you on speaking terms with him or is she just some guy you used to be in a band with?**

No, I haven't talked to Dan in 2 years. He just sold all the 411 stuff to Lost & Found.

I heard about it from Gavin, who used to play in No For An Answer. The reason he did it was for money. None of us are gonna see any of that. He's been regularly getting money from Zed because they make 411 shirts. I could go on for hours about Dan.

**Do you feel cheated?**

I feel totally cheated. 2 years ago, Dan and I decided to do a heavy metal album.

**Wait, wait. Seriously? Like a Quiet Riot joke thing?**

No, like Black Sabbath. I went in and did 5 full songs, all the instruments, of serious metal. Dan was supposed to go in and do the vocals and send it off to Cargo. So Dan goes in and does one song and spends the rest of the money putting new windows in his car because someone smashed his. So No For An Answer goes to Europe and Dan comes back with a shit load of money, then goes in to finish the album and ships it to Lost & Found. So, supposedly, he sold the 411, No For An Answer and our stuff to Lost & Found, and it's gonna be called the Dan O'Mahony CD. I don't know if that's true, but he never talked to me.



**Kevin Murphy: 6571 Jaffe Ct.  
#11, San Diego, CA 92119**

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## SUBURBAN VOICE

### Issue #36

Interviews with New Bomb Turks, Wayne Kramer (ex-MC5!!), Arcwelder, Queens, God & Texas, Type O Negative, Raw Power, plus the usual columns and reviews, plus a Dischord tribute/AIDS benefit 7" EP featuring Sinkhole, Horace Pinker, The Bruisers and Shattered Silence—over 80 pages  
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## ISOLATED

### Punk Rock Tribute 7" EP

Al (SV), Tim and Scott (V.Card) get together and cover the Adolescents ("Kids Of The Black Hole"), Subhumans ("No") and Minor Threat ("Guilty Of Being White"), with all proceeds from this 7" going to Mass. AIDS Action Committee—  
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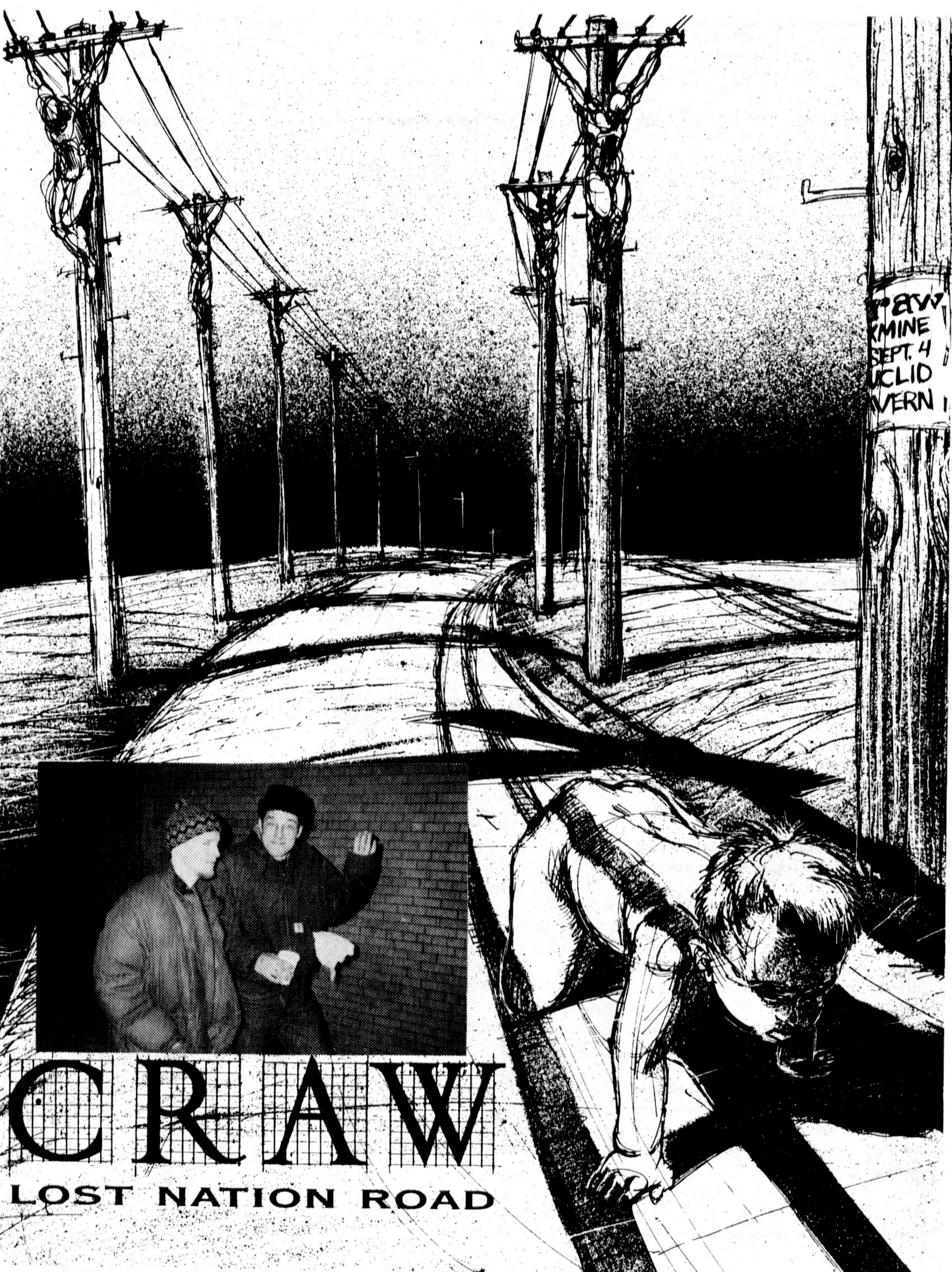
Punchy Boston hardcore, mixing up thrash, heavy riffs and melodic flourishes—\$3.50 ppd/\$5.00 overseas

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# CRAW

LOST NATION ROAD



Cleveland's Craw is not your usual band. I suggest picking up their 2 CD's if you ever see them around because the artwork, length, and lack of musical conformity is staggering. That's all I've got to say. Patrick sat down with drummer Neil and guitarist Dave, February 1, 1995 before their show at Brownies in NYC.

**What sort of attitude do you take as a band towards playing music? You guys don't sound like too many, let alone any other bands out there. Do you say "alright, tonight, we're going to be hard and heavy, or tight or emotional?"**

Dave: Yes to all the above, that's pretty much every night. Our attitude is just what you said.

Neil: Our attitude is towards diversity. What a lot of bands do is that when they find a sound, they stick to it. We're constantly trying to push the envelope of what people think Craw is. We really aren't readily definable or slottable. That's what a lot of bands are interested in, to sell, but we



aren't interested in selling a lot of records. We're interested in making music that is good, and we're trying to make a statement. It isn't elitist, it isn't that we think we're better than a lot of bands, but the whole 5 of us support the idea of trying to do new things and stretch the boundaries. To answer the other part of your question about whether we're going to be heavy one night or tight the next, well not really. The music is very structured. It may sound improved but I would say that 95% of what I play is completely structure. I could write it out.

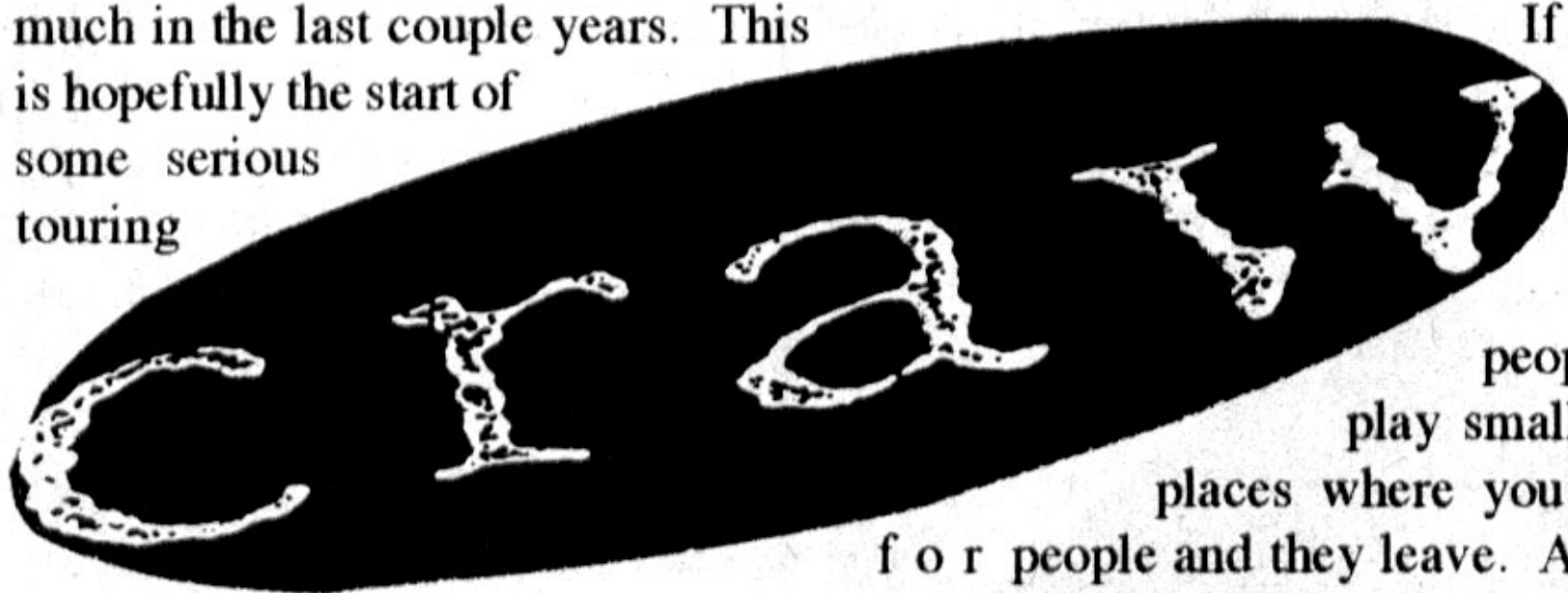
**That's musically. But when you get up on**

**stage...**

Dave: Do we form a prayer circle?

**No, but a lot of bands just get up and play their set and I'm wondering if that's the same with you guys. It seems as if, from the studio recordings, that you aim to give people pain.**

Dave: Well, I don't know about giving people pain, but we're really serious about playing. Because of a lot of factors, we really haven't had the chance to tour that much in the last couple years. This is hopefully the start of some serious touring



the next couple years. I agree with Neil that we're not in this to sell records, but on the other hand if we don't sell records we'll have to stop doing it. The compromise is that you go out and tour a lot, which is also part of the fun. To quote Ian MacKaye, an opportunity to play is an opportunity to play. If people are there and you get a chance to play in front of 'em you want to sound your best. It's serious no matter where and no matter who.

Neil: The ultimate attitude is to reach people. Before we go on stage, especially the most recent show in Cleveland where there was a real buzz in the audience, people expect a show that is challenging, as the music is challenging to both the listener and to the band. We want to challenge people, we want to pull people in, we want it to be intense, we want to hit them hard, and we want to grab them and keep their attention. There's a lot of music that is easier to listen to. I think there's a place for all kinds of music, but pop is not Craw. If anything, we are a much more symphonic unit. We try to create music that is based on texture, timbre, and a wide variety of motions. We want to get past the whole mathematical thing of "god, they're so tricky, they're so tight, they're so complex" and get to the core of it being the seeds of emotion.

**How much of your music is conscious, like "we're gonna go into 4/5 time here" or how much of it is just that you feel it?**

Dave: That's almost the same thing. Lately our music has been written by one member since we have a new bass player. Not one specific member, but a member will bring music in its entirety to practice. It's a lot more educational when we just jam it out

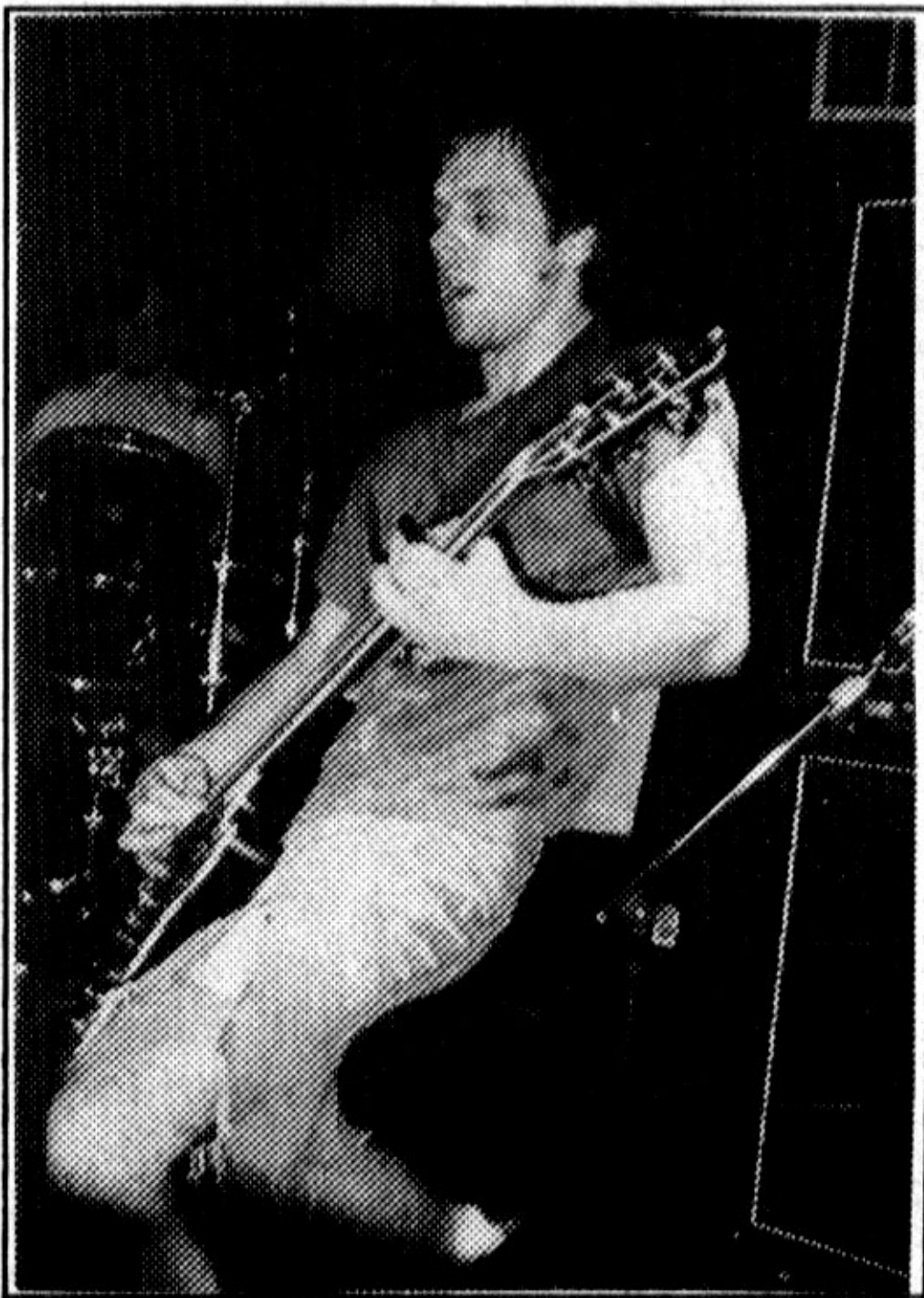
with each other, but most of it is very conscious, very mapped out.

This isn't as much musical as it is ideological. Do you feel bands have any power to influence people, change things or stir things up?

Neil: I do. I think that if bands are pure to what they want to do and maintain a persistence in their attitude, and I think persistence is more powerful than education or talent, then it's going to make a difference.

If you're doing something that's different, it's going to take time to reach people. You're gonna play small crowds and play places where you turn off half the

for people and they leave. As long as you stay true to what you're doing, and in a way I think we are, the people that you reach love it while the people that you don't reach hate it. There's never this in-between, never any mediocrity involved. Bands can make a difference. If bands are persistent and pure not to morals, but maybe to their ideals. With us, being on an independent label is a big part of what we do in our ideology as a band because we play independent music. To me, that goes back to the true meaning of the word alternative, as in alternative to the mainstream. Yeah it is rock music, so you're kinda banging on a door that's hard



to knock down because people consider it this common thing. We have a lot of buried influences in the band, people listen to everything from jazz to classical to rap to hip-hop and every kind of hybrid in



between. We're not afraid to bring in any element if it augments what we're doing.

**Maybe this is just me or this area, and I don't know your background in music, but it seems as if bands are less powerful.**

Dave: I think that one part of that is that there are so many goddamn fucking bands these days. You can't tell 'em apart. Everywhere we play, they'll be people supporting the local scene and the local scene is huge. All these guys from New Jersey have no name recognition in Cleveland and all these bands in Cleveland have no name recognition in New Jersey. America's a gigantic country but it wasn't like that when I was growing up.

When I was in high school, there would be the one show each week

way diplomatic decision-making process at all times.

**When I was thinking power, I wasn't thinking who was directing the band or if the label was directing the band, I think of power as when a band is up on stage.**

Neil: Having an affect on you.

**Too many bands, and hopefully this won't happen with you guys, don't make any eye contact, they face their drummers or nothing. You don't have to give a performance but at least show some emotion.**

Dave: I better keep my eyes open tonight. Bands aim for specific things to get in the ballpark and then they sound like everyone else. There's an homogenization going on, it's so over-played.

Neil: It's a formula. Those are the kinds of things that have always bothered me. I'm

the last two years.

Neil: Hey, speak for yourself on the fuck-up tip, buddy.

Dave: As far as childhood experiences, everyone used to beat me up and now I hate them.

Neil: I kinda fit the category of the misfit musician. I started playing when I was 8 and started studying at 10. Drums have obsessed my life since I was a wee-wee kid. I moved around a lot as a kid and lived a fairly nomadic life. That kind of moving around a lot pushed me to take to music because it was always there for me. The thing that happened to me was that I decided I wanted to be a classical musician at 15, went to a boarding school in Michigan, an arts academy. I burned out on classical, I didn't know what the fuck I wanted to do with my life, I dropped out of school, and



where a kicking band would come through. I think there's a lot of jadedness now. I'm just waiting for the whole phase to just peter out. In terms of power, fuck, if you let it affect you, there's power. There's ton of bands that I respect get a lot out of.

Neil: I have to interject. What exactly do you mean by power? You can mean the band has power or does the band have power over the music which might have something to do with who the band is signed with or who's making the decisions in the band. With us, it's a completely 5-

always looking for something new. Once something becomes common to me, it bores the shit out of me. So few bands have any impact on me. I see a lot of bands now and I say "two years ago they would have rocked my world."

Dave: At this point in time, it's easy to hit your market. "I wanna sound like Helmet," well, use this equipment and do this with your guitar. It's not just happening with kids, the bumner is it's happening with people our age and up.

**Let's try to find out about the men behind the music. From your own experiences, what are some of the most influential things that happened in your life?**

Dave: College wasn't important. Actually, the fact that wasn't important to any of us was important to the band. We were all fuck-ups until Rocky got his shit together

that's when I ended up in Craw. That was a formation for me because finally I was playing music that I wanted to play. It was more personal. I don't feel I have to prove myself in the world of music anymore than anyone else, and that was a big shift for me.

Dave: The whole scene is just so childish now. That's another fucking thing that really gets to me. I don't want to dog on K Records because I'm generally ignorant about 'em but I was reading this thing on the band Crayon and they said "oh, we like to sing about Leggos." How old are you? Who the fuck are you trying to relate to? I've got nothing against innocence in music but that fake, regression bullshit "la-dee-da" just shows what's wrong with music and America; everyone just escaping to their little shells. Whatever, that was a total "I've been drinking coffee all day" tangent.





# Who Will Deliver Us From Evil?

steroids no matter how many  
vegan warriors there are? And  
as long as there are bands like  
Green Day, does anyone hon-



I am still waiting for the arrival of the punk rock, hardcore Jesus Christ. I am waiting for the one person to descend (or ascend) from our confines and let the world know what our music is all about. I patiently sit by and pray that one day a savior of sorts will decide to alert the masses as to our mentality. I am a patient boy, indeed.

Does anyone else out there think that someone in punk/hardcore should go fucking nuts and do something so crazy and obscene that only this music could have been the reason? Here is what I envision and you tell me if you haven't thought the same thing: a crazy, mohawked freak with a hardcore tattoo and some punk band t-shirt shoots the President and then goes on TV swearing on punk rock/hardcore ideals. Man, I'd love to see that day. Fucking "60 Minutes" would be doing specials on the Cro-Mags, the New York Times would interview the subversive minds behind Gilman St., and Tim Yohannon would be put under 24/7 FBI surveillance. That would be cool! Maybe it's the little boy in me who still wishes for "Red Dawn" to really happen, but I honestly believe that an event of that magnitude is not just great, but also very possible.

Can we all just face the facts and admit that the government is not going to cease their covert operations because punk rockers sing about them? Is it too hard to believe that animals will continue to be fed

estly think that major labels feel threatened by DIY record labels? The only way to stir things up properly is to put faith in the one thing we have no control over: insanity. Funny how after all punk and hardcore's words, agendas, and ideals, the only way to really force the mainstream to hear our voice is through an irrational act of superior magnitude that actually shuns any and all forms of constructive behavior.

If you are still with me, then you realize that Ian may be good for the strong-minded and even stronger of the will, GG may have been good for short-fading shock, and Henry may be swell for selling books, but that still leaves us without a true savior. Sid died before he had a chance to kill anyone, John Joseph is in jail, and I'm still left holding my dick in anticipation of a leader for me to brag about. But I have faith.

To all suicidal readers: at least go out with a bang!! Don't give me any bullshit about just taking your own life because you do no one any good that way. It is far greater to go out a legend than to go out with no legacy. No one can predict how history will treat us, especially punk rock/hardcore, because we have not done enough to secure our place in the books for the ages. To think that just one person could save us all is an amazing thought. One lonely, perhaps angry person who finally is self-convinced that this world must be forced to look our way. How wonderful an idea.

Some kid shooting some other kids while wearing a Sick Of It All t-shirt is not what I had in mind. The act needs some purpose, some rather pure sense of craziness, to capture the country's attention. Maybe a terrorist takeover of the Letterman show while blasting some old 7 Seconds. Maybe someone runs on the court of the NBA Finals and interrupts the most important play all year long by slam-dancing into the point guard. Maybe the corpse of a known KKK dragon is sent to ABC News with "nazis fuck off" written on the skull. I don't fucking know!! The only thing I do know is that someday, someone will make me proud and do something unforgettable.

I used to think bands could do it, but that's never going to happen because bands are pretty much all wimps and players now. Fucking U2 playing on a building and stopping traffic for an MTV video is more than any of these so-called punk bands these days have ever done. I know that if I was in a huge band, I'd do so much crazy shit that I'd be locked up! How Axl Rose causes more trouble than Rancid does is beyond me.

Maybe a zinester will take over the computer systems of Newsweek and put Avail on the cover somehow. But until that happens, I continue to wait. And if I write, they will come... Mark my words, one day, it will happen. And you should be proud.



PRESENTS

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# FUGAZI

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PRESENTS...

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**NWOUND**

Arguably the best American band in existence today, Fugazi is art in the making, with each member being an artist unto himself. Fugazi needs no more glorification, that's for sure, but at the same time they do not deserve many of the criticisms which have been thrown their way for about the past 5 years. The fact is that for all their politics (both on the national and the scene levels) and everyone's obsession with them, Fugazi can blow you away with their music on any given night. Such was April 7, 1995 in Hartford, CT. I had gotten down on Fugazi lately because the shows had become more and more bullshit than music, and also because I sensed they were distancing themselves from anything remotely punk or hardcore. But that night was a very good one; Guy went totally off, Ian engaged in humor with the crowd, Brendan smiled more than anything else, and Joe Lally even sang a song. There are tons of Fugazi interviews out there, and all I hope is that you can take something away from this one that you have never read before. We'll let Ian and Guy get the big press, we wanted Joe Lally, a man who claims he can barely play his bass. Yeah...right.

photos- Shawn Scallen (to whom we are indebted)

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**So how many interview requests do you get?**

I guess not too many.

**What does that mean? I'm sure Ian gets 30 a night.**

I'm sure he gets a lot. I don't take it in a bad way.

**No, no, no. When you say "not too many" is that one a night?**

Oh no. Once in a while. It's certainly not a nightly occurrence.

**The only other zine I saw you interviewed in was a one-page zine called Free Disease I think.**

Sounds familiar.

**So you ended your silent word tour?**

That's funny because most of what I said in there, what I was thinking and what the band was thinking about is obsolete, it was put on the backburner.

**You're singing.**

I am singing, that's true, that happened. None of the other stuff...well, if I talk about it again, it'll start all over!

**You don't want to jinx yourself.**

No.

O K .

D o

y o u  
still like  
to do child's  
play?

Child's play?

**Well, I just talking to a friend and he was saying how he doesn't like to go sledding because he might get hurt. Do you ever say "hey, gimme that ball, let's shoot hoops or throw it around?"**

I'm not afraid to climb trees if that's what you mean. I thought "child's play" was some kind of thing, like a movie or something. I'm still childish.

**It just seems that Fugazi conveys a very serious demeanor.**

**I see you occasionally stealing funny glances as you play back there.**

I'm just not that coordinated to play bass and provide visual stimulation. Doesn't Guy do enough for everyone? Actually, Guy, Ian, and Brendan are active. Guy was injured, but still he was completely active. The front of his leg has this big gash in it and the back of his ankle is swollen from spraining it, he lost his voice the other night. He's a mess. He's pretty active considering. Can't I just stand around and play?

**I think I read it one time, and I don't want to come off as a scary Kathy Bates Fugazi fan, but you said you wouldn't mind doing more painting. Are you able to pursue hobbies or enjoy them more?**

I guess I stopped painting when I started doing music because music seemed to fill that space better because it comes out a lot more unconsciously. It's not like I studied in college or anything, I haven't even gone to college, but I guess doing art through junior high school and high school I was pretty into it. I'm very self-conscious about it.

I'm trying to make it come out the same way music does. Like I don't understand my instrument. I don't understand the mathematics of bass or even

doing  
scales.

So if  
someone  
ever gave you  
Bass magazine,  
all the stuff inside  
would be...

Whatever. If I sat long enough, I could figure it out, but I'd just assume listen to the record than try to figure out whatever it is you're trying to teach me.

To some degree. I don't know what's going on. If someone said a letter, like "do it in F!" I'd have to go [counts on fingers] E, E sharp, F, and then try to figure out where the sharp is.

**So are you saying that art for you is something where you start thinking too much? Does the mind go before the hand can?**

It is some of that, yeah. I try to do stuff that I haven't done before. Like I would keep trying, keep trying, paint again, get some acrylics or oils and paint again. I'd get incredibly frustrated. I think a lot of artists are that way: "it's frustrating as hell, but I love it." I'm looking for another medium besides painting because it just pisses me off. I like oil painting a lot, but, somehow, it's too much, too frustrating. It just doesn't come out; it's too planned. I'd much rather have it be like when someone starts playing a drum beat, I just start in with bass line. It's in the moment and it just happens. I would like painting to be like that, but so far it's not happening.

**So what other things in your life are like that?**

Well, I'm trying to learn stucco, which is really weird. Stucco is an Italian thing, and someone we met in Brazil, who's from New York, learned it from someone in Italy. It's like plastering walls. It's not just like those boring patterns.

**Like the ones all over my old basement?**

Right. Well, it is like that I suppose, but that isn't the kind of stucco I'm trying to learn. In Italy, it's art; you make walls look like marble or stone, and then you use pigment to get a natural formed look with



color. You can work it in a lot of ways. It's totally limitless. Plus, there's this plaster where you can attach stuff to it, like glass, metal or anything. You can use panels, like me, because I don't have a wall to practice on. Also Fresco, they did the Sistine Chapel like that. You use straight pigment and a base, like plaster. That's why it's lasted so long, because it's not just paint on top of something, but the paint is the ceiling.

**So does that mean you get to do the new cover art?**

If I can help it, yeah. I would like to someday, but whatever.

**Do you think people pay more attention to Fugazi as an entity and the meanings than the music?**

I honestly don't pay a lot of attention. If you're going to say that we're labeled as something, than that assumes that I pay attention to what people are saying about us. So where is that from? A magazine? I don't read a whole lot of that.

**Wait. Being in this band, are you able to actually never see it at**

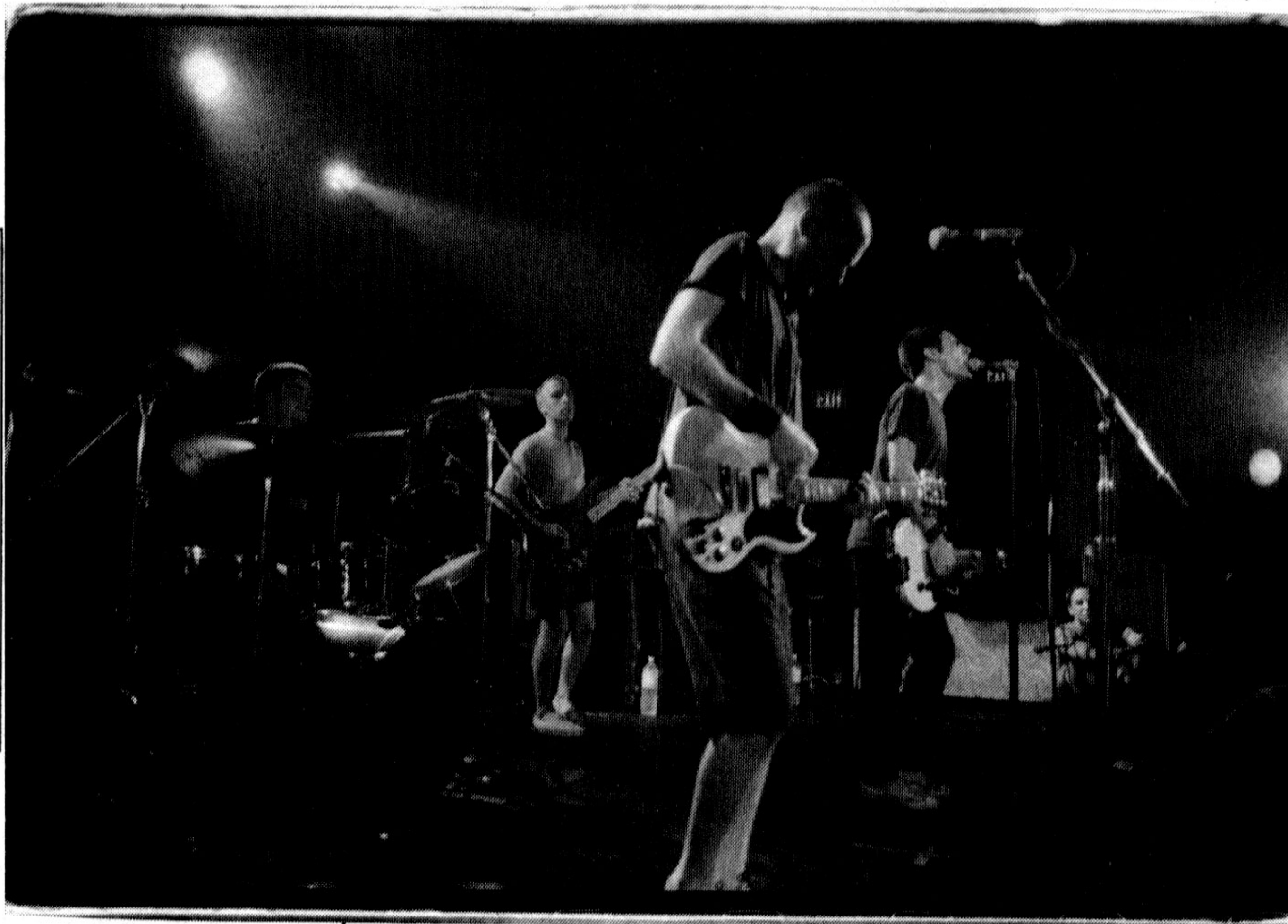
**"It was '89." So I said "yeah, so what?" "That was 6 years ago." I just thought to myself "Jesus Christ!" You guys must have started around '87, and when I think about it, that's 8 years.**

That's pretty incredible. I would never have thought. When Ian and I first started playing together in '86, I never thought we'd be playing 10 years from now. This September will be 8 years.

**It seems to me that you don't even give this stuff a second thought. If I was in a band that is as big and popular as you guys are, I'd be thinking "we're still around, we got to go on to the next step." Is it a natural flow for you all?**

Well, everything is a next step. The next tour is the next step. If it's not interesting to you, you might get freaked out that the next step isn't enough. I think that the next step has been interesting to us. We just recorded a record, which I think is like that; it's new and different enough to be something that I hope people think is new and different from our last records. But who knows? In other words, it's a matter

all Fugazi photos: Shawn Scallen



all?

I understand what you're saying, but I honestly just can't listen to that. If I listened to what people had to say about me in this band, I would just quit the band, I'd want to break up. If I was concerned with what people thought of me, if they thought so wrong about me, the only way I could stop them would be to make the band stop. People assume I'm this monk [laughter] and that I've never done any drugs, and they assume all these things because just because I'm in this band. I'm 31. I've been around, I did a lot of things when I was young, things I may not do anymore. I spent a lot of time in my life getting fucked up, just wasting my time.

**You brought up your age. I was just thinking about the cover of Flipside, remember that one? [Oct '89]**

Yeah.

**I mentioned to a friend how it didn't seem long ago, and he said**

of entertaining yourself and challenging yourself. We broke out of one thing and into the next. I better explain what I'm talking about. For example, on this record we used some stuff we used in practice. One small part is just from a box, just a tape recorder. We used condenser mics so the sound is really fucked up. And it's from 4 or 5 years ago, it's a really old tape. We always thought it was insane and cool sounding, and now we've gathered enough from the last year or two for this upcoming record. We have enough bits and pieces that we felt were interesting to lave throughout the record, like in between songs.

**Is this different than all the other recordings?**

We've had our own reel-to-reel 8 track for a while, but we never used anything outside of going into a studio and using what we record. I don't know. Maybe there's more of an open attitude about it this time or maybe the bits and pieces seem to fit with whatever we're writing now or provide a nice contrast to what we're writing. But I'm glad it's



there. I'm happy to do the stuff in practice because, again, you're very unconscious and very loose about it. You can fuck up the mix of the song because it's not for anything. And a song like that ended up on the record, it's called "Version." We go to Connecticut sometimes to this house to record there and we'll mix it down to have something to bring home to listen to.

**You would actually come up here, lock yourself in a house and just jam out?**

One of us has family that has a house, it's really like a cabin almost.

**You use it as an escape?**

Yeah. Well, there's nothing to do there.

There is literally nothing to do

**Welcome to Connecticut!**

[laughter]

I know.

Not one of my favorite places, but it's perfect for that. It's great because we can go there and be totally focused because there's nothing there to distract us. Really, it's because we're not at home. It doesn't have much to do with whether there's anything to do in Connecticut. Whatever there is in our lives can't bother us there. It helps you get focused.

**The band's not all together living in DC anymore, right?**

Yeah. Brendan was living in Seattle for a while, but he moved back.

**Oh, he did move back. The reason I ask is because I'm not sure how hard of a working or practicing band you guys are.**

**What is your practice routine?**

Seems to me that we're not as intense as a lot of people I know, people who play every day. Before a tour, we will try and warm up with whole sets, practicing 2 or 3 hours with all of our music. If we're home and writing, it'll be 2-3 times a week. We practice in Guy's parents' house and we have to stop before Guy's dad comes home from work. So we can only get in 3 or 4 hours a day anyway. It's not like we can just go jam in a practice space because we don't have one. It has to be when we all go to practice, I can't just fuck around with one person in the band. Basically, you do what do in life and we set aside time to play.

**I guess some things haven't changed in DC; there's no real places for people to play.**

You gotta get a house that has space in it. Get a group house and have members of bands move in. That's what everybody does.

**People are gonna think you're just the somber guy in the back but you seem like an upbeat, very talkative, nice guy.**

I'm a quiet guy. My stage persona is me. Well, obviously not all of me, because how much am I gong to get across when I'm trying to play? I just can't do too many things and play at the same time. You

know, I've sung before. When I roadied for this band Beefeater back in '86 for a couple of months, I'd get up and sing "Pay To Cum" with 'em. It was totally fun and I could let go. Now, I don't know about doing that kind of thing with this band, but it was a total release, yet completely different from playing bass in this band. Maybe the way the music specifically works in this band, and other bands I played in before, I have to concentrate on what I'm doing because a lot of it I'm the one constant in this band and everyone else can get really loose in what they're playing.

**You do seem to be the backbone.**

That's the way most music works anyway, but with the rhythm section, Brendan will be very jazzy and experimental with what he's doing and very creative and different every night in the songs. I can't be doing that because we can't all be leading. That's not the kind of music we're playing.

**Are you sick of the "Waiting Room" bassline now or what?**

We've played some songs just as much.

**But if you're at practice, you don't even want to touch that one unless you're playing shows.**

No, I forget how to play it some times. [laughter] I fuck up shit all the time. I forgot tons of shit tonight. Sometimes I just can't remember where I go to next.

Not knowing what I'm doing has a lot to do with that. It's all dots; the more songs you memorize, the more dots I gotta remember.

**50 songs?**

At least. 5 CD's worth of crap now, I guess.

**That's an eloquent way to put it I suppose.**

[laughs] All those songs!? How am I suppose to remember all that!? I don't even know what song's coming next. What are you trying to do to me? You're trying to make me look bad on stage.

[Fugazi's new album "Red Medicine" is out now on Dischord Records]





# On The Road With Doc Hopper

Doc Hopper play great music: it's hardcore, punk, poppy, and tons of fun. They've got a new album out on Ringing Ear Records, but since the interview I did with 'em kinda sucked, I decided to do a run-down of some of their more memorable trips through various states...

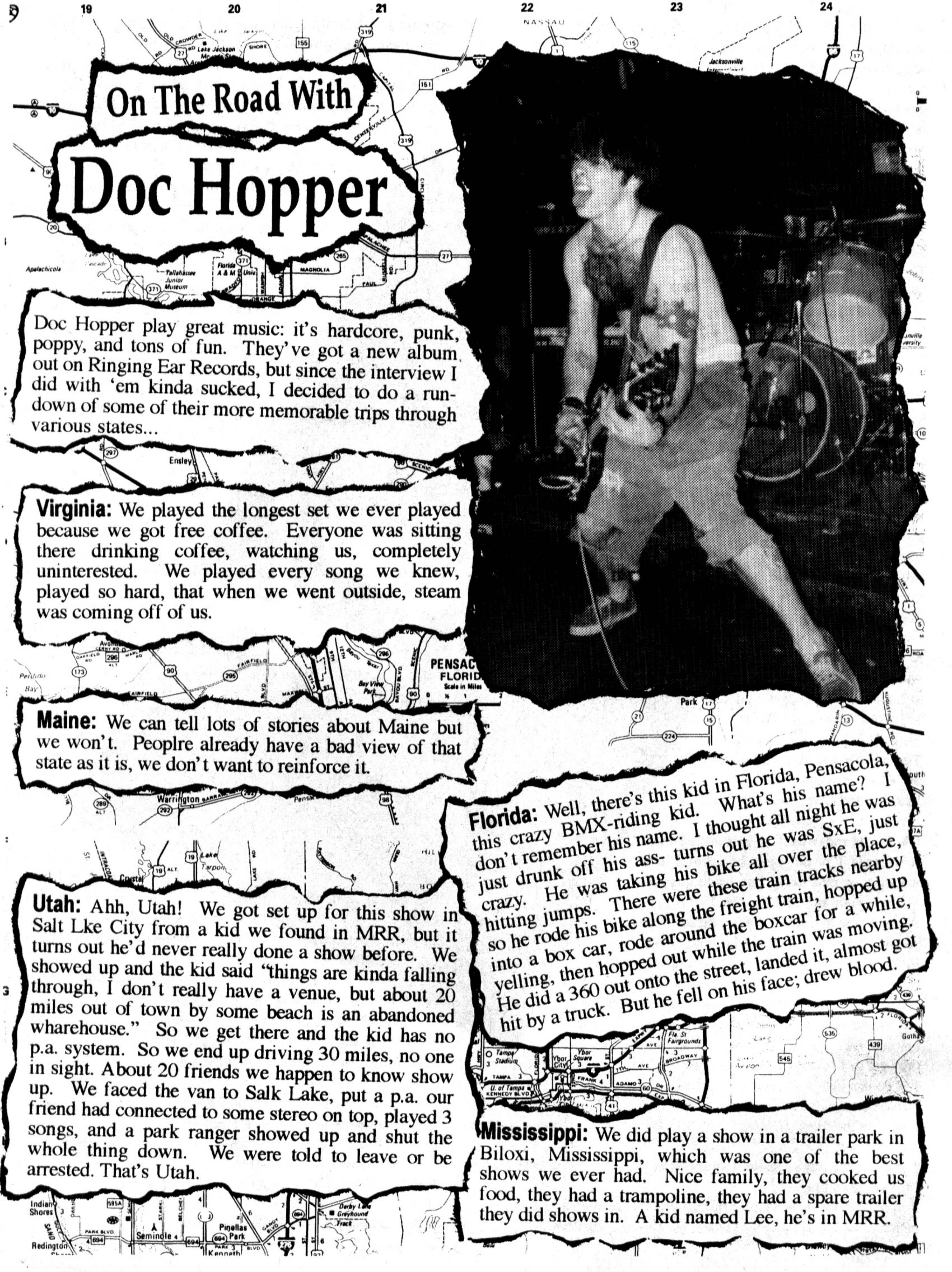
**Virginia:** We played the longest set we ever played because we got free coffee. Everyone was sitting there drinking coffee, watching us, completely uninterested. We played every song we knew, played so hard, that when we went outside, steam was coming off of us.

**Maine:** We can tell lots of stories about Maine but we won't. People already have a bad view of that state as it is, we don't want to reinforce it.

**Utah:** Aah, Utah! We got set up for this show in Salt Lake City from a kid we found in MRR, but it turns out he'd never really done a show before. We showed up and the kid said "things are kinda falling through, I don't really have a venue, but about 20 miles out of town by some beach is an abandoned warehouse." So we get there and the kid has no p.a. system. So we end up driving 30 miles, no one in sight. About 20 friends we happen to know show up. We faced the van to Salk Lake, put a p.a. our friend had connected to some stereo on top, played 3 songs, and a park ranger showed up and shut the whole thing down. We were told to leave or be arrested. That's Utah.

**Florida:** Well, there's this kid in Florida, Pensacola, this crazy BMX-riding kid. What's his name? I don't remember his name. I thought all night he was just drunk off his ass- turns out he was SxE, just crazy. He was taking his bike all over the place, hitting jumps. There were these train tracks nearby so he rode his bike along the freight train, hopped up into a box car, rode around the boxcar for a while, yelling, then hopped out while the train was moving. He did a 360 out onto the street, landed it, almost got hit by a truck. But he fell on his face; drew blood.

**Mississippi:** We did play a show in a trailer park in Biloxi, Mississippi, which was one of the best shows we ever had. Nice family, they cooked us food, they had a trampoline, they had a spare trailer they did shows in. A kid named Lee, he's in MRR.





**Massachusetts:** Bradford College in Haverhill; we played outside at night. They had 2 enormous jet-blast heaters to keep us warm. It didn't work. My leg hairs were either getting singed or I was shivering from being so cold.

**South Carolina:** Nope. Been to North Carolina, though, where we have lots of stories of John puking on himself.

**Ohio:** Let me tell you a little bit about Ohio. Columbus, Ohio: we were supposed to play there last year at place called Friggin-Pizza, which was just a little empty hall off the side of a pizza place. With Snapcase! All the SxE kids in Ohio are gang members; full to-the-core, tattooed, bandana-wearing gang members with guns. We showed up and the guy says we can't do the show. "Why not?" Because the soundman refuses to do sound for a SxE band. The kids'll come, break shit, and after the show, they'll break everything. "So what are we supposed to do?" The guy said "well, I'll make some phone calls and try to get you guys a show up the street at the Electric Banana" or something like that. So we go up to the club to look for this guy, Jeff. We knock on the door, some freak lets us in and goes "you guys aren't supposed to be here until 4:30!!" Of course, it's like 4:25. He's totally freaking out, he's a total cokehead and has this 18-year old, stripper girlfriend. This place has 2 disco balls, a tiny stage and cages for girls to dance in. He told us to go wait in our van for a half hour because he had to do something...sniff, sniff! So, we're sitting in our van and this little kid comes up and says "are you guys in a band?" "Yeah." "Do you make money?" He's about 8 years old. "Are you getting paid?" "Where do you keep your guitars at?" Meanwhile, the kid goes over to a carful of gang members and they all start pointing at our van. We packed the van, left, and drove to Wisconsin. Fuck Columbus, Ohio, we're outta here! Doc Hopper says "fuck Columbus, Ohio! We don't care what you think because we're never returning!"

photo: Seth C.



# SUBURBAN VOICE



photo: Ellen Quint

The very first zine I ever read was Suburban Voice, the long-standing Boston punk/hardcore fanzine that is always thick, honest, and covers more than all the bases. For many East Coaster zinesters, Suburban Voice was and is a smaller Flipside or MRR without all the scene politics and shitty bands. Al Quint avoided the hardcore backlash so many big zines exhibited, embracing bands like Kingpin, Youth Of Today, and 411 while also covering Helmet, Poison Idea, New Bomb Turks, and just about every fucking band that ever existed and more. So on February 19, 1995, Al was nice enough to sit down for some dinner with myself and my pal Andy at the Boston Beer Works to shoot the shit. With so many zines and bands out there these days, it's nice to hear some words from someone who knows the meaning of commitment and integrity, and never asks for a pat on the back.

## **What's the first question you normally ask people?**

What the hell are you playing in a band for? I usually try to get at the core of what they're trying to accomplish, so I assume you want to ask "what the hell are you doing putting out a zine?" Is that the idea?

Yeah.

Well, it started out, and still basically is, about writing about music that I enjoy and excites me. When I first started doing the zine, it was when hardcore was first starting to break, around '82. It really struck a chord with me and it got me more excited than any other kind of music I had heard before. I wrote for another zine for a short time, then decided I wanted to do something on my own, so that's how I started doing a zine; writing about bands, record reviews, show reviews.

That's pretty much the whole story since then. It's provided a forum for me to express my ideas about music and as time has passed, on other subjects as well.

## **What about specifics? When was the first issue, how many have you done, how often do you try and do it?**

The first issue I put out in September of '82. It was 4 pages. My father ran it off at his work, there were 50 copies. There have been 35 issues since then. At this point, hopefully, it comes out 2, 3 times a year.

## **Were people always doing record reviews, show reviews and band interviews in zines? What was the norm back then?**

Pretty much. Actually, zines have gotten more diverse since then. My layout and format isn't the most original thing in the world, but I'm comfortable with it. People have asked why I don't do poetry and this or that, but I'm not interested in that. To tell you the truth, I don't even enjoy interviewing bands that much. I don't know why. Even to this day, the interviewing is the thing I enjoy the least, not so much for meeting the bands, that I like, but trying to get a conversation going with a band is difficult. I want to try and stay away from the typical questions: "where did you get your name?" "what are your influences?" That's pretty commonplace. I'd like to delve deeper and I sometimes feel like I'm not eliciting that from some bands.

## **What are some of the zines you like that exist now?**

I still enjoy Flipside and MRR. I like No Idea. I like your zine, and that's not kissing ass, I really do. I just got this zine from Arizona called All The Answers that looks really promising. I enjoy Kent McClard's zine, HeartattaCk. I like Anti-Matter and Thicker outta San Francisco. Chair's



Missing, too. Basically, what I like in a zine is strong, opinionated, good non-bullshit writing that's focused and well expressed. Something that is coming from the person, something with a certain level of integrity.

**Do you think you get enough respect or recognition as a zine?**

It's not the most important thing for me. Yeah, sure I'm flattered when I see good reviews of my zine. It's nice to think that people read my zine and are getting something out of it. You want to try and express something, and if they get it and pick up on it, that's the most gratifying thing I can get out of doing the zine. I have no complaints, really.

**You might not have any complaints, but you must feel like "I've been doing this for a while, I should be getting treated better." You've put a lot into this and have given some bands exposure.**

You mean like bands forgetting their roots? Yeah, a little bit. Sometimes I feel like I've been used by bands. I'll do an interview and afterwards realize I was used for their career-move. I tried to do a compilation album for a good cause where certain bands I had written about or thought had a certain level of commitment or integrity, and they had blown me off. That certainly pissed me off.

**Such as who?**

You really want me to name names?

**Yeah!**

I was irritated at Jawbox for not giving a track to the compilation. I was pissed at bands that promised to help but didn't follow-through. Look, I know bands get busy and all that. Quicksand had expressed interest, but I can't hold it against them because they've been on a busy schedule for the last few years. If you promise to do something, at least try to follow through, and if you can't follow through, tell me why. That does get irritating. But generally, most of the bands I've dealt with have expressed gratitude, and I've managed to stay friendly with a lot of 'em over the years. It's doing a job. Once again, I don't have major complaints about it.

**Maybe you should inform people about the man behind the zine. We've talked about the zine but people would never put your face to the person who does this punk/hardcore zine.**

I don't look the part anymore. I don't shave my head and I don't wear a crew-cut anymore. I still wear punk t-shirts. Is fashion that important? You don't look like a typical zine editor, either, to be honest.

**No, what I'm trying to ask is what are your thoughts personally on things?**

OK. A few years ago if you asked me if there was a difference between punk rock and hardcore I would have said no; it's all loud, attitudinal music, hopefully with an agenda addressing open-mindedness. Last few years, I've noticed a big schism between punk rock and hardcore. Hardcore has become this heavy monotonous, almost reactionary form of

# SUBURBAN VOICE

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**CORROSION OF  
CONFORMITY  
THE FREEZE  
DOGGY STYLE**

## TOXIC REASONS

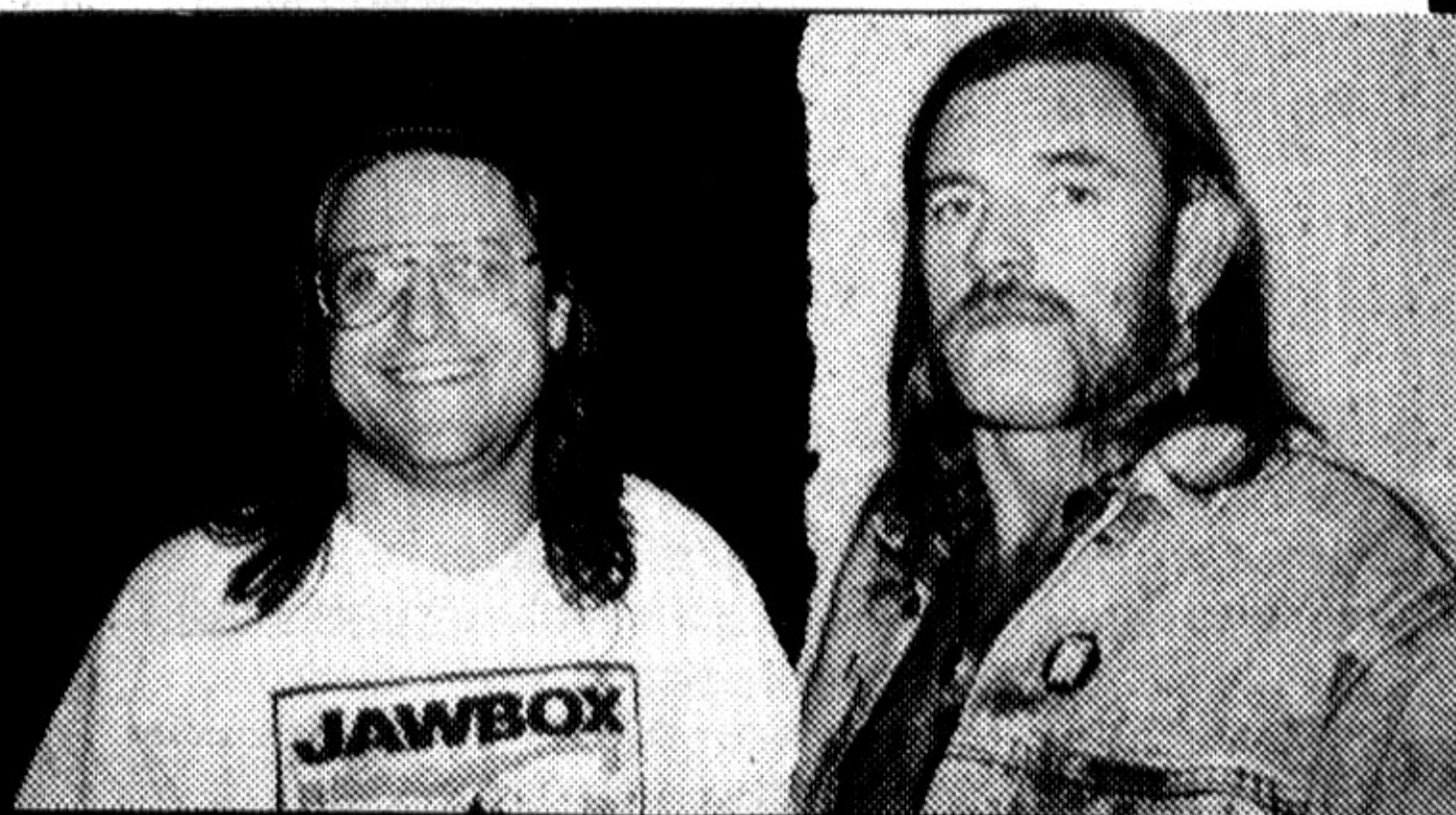
music that appeals to teenage and slightly older males with over-driven testosterone. In other words, they mainly go to shows with their Stussy clothes or whatever's fashionable now to practice their karate moves in the pit, listening to some singer who sounds like he's taking a shit set to this boring, slow, monotonous music. Whereas punk rock has energy and good songwriting. When I go to punk-oriented shows I tend to have a better time. I don't see as many fights, I don't see as many problems. The music is certainly a lot more entertaining. A lot of the hardcore shows I've gone to in the last few years, no one looks like they're having a good time. I'm sorry, but that's not what I got into it for. I've been seeing punk rock bands since the late 70's, and when hardcore broke, I got to see Minor Threat, Black Flag, Negative Approach, Yeah, people slam-danced and it was crazy and all that but it was enjoyable, it was entertaining. There weren't fights, there weren't brawls. There wasn't this gang mentality that has crept into the scene up here and I know it's in New York, too. Hardcore shows turn into gang brawls.

**Who are some of the good hardcore bands? What do you think of Lifetime?**

I think Lifetime are really good because they're melodic and seem to be positive. To me, and I've only seen 'em one time and heard a few records, they sound like a throw-back to 7 Seconds. Now, look, I loved Youth Of Today, they were fun and enjoyable. The factions between punk and hardcore didn't exist. People would go to see the Adolescents one week, then DK's the next, Minor Threat... Now, kids who are into Arise in Boston or Chokehold won't go see NOFX.

**Snapcase?**

photo: Dale





They sound like typical new style to me. I haven't heard too much.

### **Earth Crisis?**

The music is pretty powerful but I have a real problem with their anti-choice message. I think they're hardline. That's horrible. It's awful. Really weak message.

### **Endpoint?**

What I've heard I've liked, actually. They seem to have more melody.

### **Fugazi?**

Fugazi are excellent. I think there is so much integrity in what Ian does. I completely respect his unwillingness to relinquish control of his label or his music or his band. I know people are down on him for not allowing slam-dancing but I actually think that's cool in a way. I think Fugazi are one of the best bands out there. Ian, to me, is someone I admire over the years for doing what he does honestly and being straightforward about it. That's the way it should be done. I realize not everyone can do that but the point is he's not doing it for the music, he's doing it because he believes in the music and any success gained is not the sole purpose of doing that, it's just a by-product.

### **Getting back to the zine, how much stuff do you get in for the zine?**

Tons. I probably review 50% of what I get. I get tons of stuff and whether it's for space reasons or stuff I don't like, I don't review. I'm actually gonna be narrowing my framework a little bit next issue. I really can't listen to metal anymore or

much rap, either. I'm gonna concentrate more on punk, hardcore, garage rock, and that Am Rep- Touch & Go sound. It's unbelievable the stuff I get sent: Irish music, soundtracks to very bad movies, cheese metal, and death metal that is so bad I have no idea if anyone could stand 45 minutes of that stuff, let alone 5 minutes. Way too much stuff that's mediocre, so when you find something in the pile that grabs you, it's definitely worth it.

### **With all this alternative stuff getting popular, are you getting more stuff in with zines being hip these days?**

Absolutely.

### **Does that mean you're getting more advertisers or more money for ad space?**

For the last several years, I really haven't had a problem selling advertising. I don't actively solicit major label ads. I don't like dealing with them because they want strict schedules and all this data, and that's not how I run my zine. I don't know when the next issue is coming out!! I'm a punk rock fanzine! It's not like I set up a production schedule or have an office. A lot of the smaller indie labels know that, and if I'm running late I'll send them a note seeing if they want to send an updated ad or get a refund. Indie labels accept that. But advertising has picked up. Major labels have taken more notice and I'm in touch with lots of publicists whose job it is to get media for their faux-alternative bands on their faux-indie labels run by majors. Gee, after 12 years of doing my zine and something like 15 years of hardcore, all of a sudden they're discovering "there's a scene out there!!" Kinda sad in a way.

### **What about popularity of the scene? Do you think your zine is more popular now, not just in terms of sales or circulation, but as being a staple in the scene?**

I don't think I'm as popular as I used to be because I don't put it out as often. Punk and hardcore scenes change over so much; here one year, out the next. but whenever I put out a zine, there's a lot of interest. How can I gauge it? I think I've stayed pretty popular.

### **What do you think of the theory that less people are into punk or hardcore?**

I haven't heard that theory. It depends on your definition. I think a lot of the hard hardcore has fallen off because certain bands have broken through to the mainstream. Yeah, I think it's fallen off the last few years, but I don't think it's dead.

### **Give us a quick rundown about you that's not music or zine-related.**

I'm married, been married for almost 7 years. I live about half an hour north of Boston. Right now, I own a record store. I'm a big basketball fan, as you are. I've actually followed sports a lot more the last few years, it's a good diversion from the music. I'm not a big Jim Carey fan. I enjoy movies a lot; some of my favorite directors are Woody Allen and Martin Scorsese. That's the thing I hate about the suburbs: all the good movies play in the city, not in the Multiplex where they have 6 screens showing "Dumb and Dumber" or the "Jerky Boys" movie. It's hard to see anything halfway intelligent where I live. I live an average, boring suburban existence at this point.

### **How's that gonna make your wife feel?**

She'd probably agree. I don't have any major complaints about my life. I think the best thing you can get out of life is being happy with what you're doing. I've never considered monetary gain to be a motivating factor in what I do. Be true to yourself. Self-satisfaction should always come first. I'm somehow managed to achieve that.

# SUBURBAN VOICE

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## 11th ANNIVERSARY DOUBLE ISSUE

RICHARD HELL  
BARRY HENSSLER of  
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SUBURBAN VOICE  
INTERVIEW  
RETROSPECTIVE

PLUS: VERBAL ASSAULT/SHATTERED SILENCE/DALTONIC 7" EP



# LIVE SHOW RATINGS

See how your favorite band wound up scoring on our chart!

band	date	place	price	energy	ent'ment	music	crowd	distance	sweat	smile	total
Black T. Jack	forget	NYC	\$ 8	4	4	6	6	5	7	6	\$46
Cable	4/3/95	CT	-	3	3	4	6	1	5	5	27
Copper	forget	NYC	-	7	6	6	5	2	9	8	43
Cornerstone	3/17/95	CT	-	1	2	5	2	2	3	2	17
Craw	2/1/95	NYC	-	5	3	3	5	1	5	5	27
Deadguy	forget	NYC	-	1	1	3	4	2	1	none	12
"	2/1/95	NYC	-	3	4	4	6	2	3	"	22
"	forget	CT	-	2	3	3	4	1	1	"	14
"	4/3/95	CT	-	2	2	3	5	1	1	"	14
"	3/17/95	CT	-	1	2	2	4	1	1	"	11
Doc Hopper	forget	NYC	-	1	3	3	4	1	2	4	18
"	forget	NYC	8	3	2	2	5	1	3	1	25
"	3/19/95	NYC	8	2	2	3	5	3	2	2	27
Down By Law	3/19/95	NYC	8	3	3	3	3	2	3	2	27
Electro Betty	4/8/95	CT	3	8	9	6	7	3	8	7	51
Farside	1/14/95	CT	-	7	6	6	6	4	6	2	37
Fugazi	4/7/95	CT	-	2	2	1	2	1	2	2	12
Girls vs. Boys	4/8/95	CT	3	4	3	2	3	2	3	4	24
Green M. Schl	forget	Bos	-	8	8	10	5	4	7	10	52
H2O	3/17/95	CT	-	4	4	5	7	2	5	6	33
"	forget	NYC	-	5	6	6	5	7	6	4	39
Helmet	2/11/95	CT	-	6	4	2	5	2	4	3	26
"	2/10/95	NYC	-	7	5	4	6	10	3	9	44
Kepone	2/11/95	CT	-	9	10	5	10	2	7	10	53
"	2/10/95	NYC	-	10	10	7	10	10	5	10	62
Killing Time	3/17/95	CT	-	4	3	5	3	1	2	3	21
Lifetime	1/14/95	CT	-	4	6	4	5	2	4	4	29
Lois	4/7/95	CT	-	5	5	4	6	2	10	8	40
Lou Caprasi	forget	Bos	-	7	9	9	5	2	6	9	47
Lunachicks	forget	NYC	-	5	7	6	3	7	6	3	37
Mouthpiece	1/22/95	NYC	8	3	5	5	3	3	2	5	34
Mule	forget	Chi	5	4	3	2	3	1	2	9	29
Outcrowd	forget	NYC	-	7	7	4	6	5	5	5	39
"	forget	CT	-	5	5	3	6	1	3	5	28
Postr Childrn	forget	Chi	4	2	4	3	3	2	6	2	26
Rancid	forget	NYC	-	3	2	3	2	4	2	3	19
Shiv	4/3/95	CT	-	8	7	5	8	3	5	8	44
Sick Of It All	2/10/95	NYC	-	2	3	2	5	6	2	3	23
"	3/23/95	Chi	-	2	4	5	4	2	1	8	26
Sweet Diesel	forget	NYC	-	3	4	3	3	2	3	3	21
"	forget	CT	-	5	6	4	8	1	4	5	33
"	3/17/95	CT	-	4	6	5	8	2	4	6	35
Today Is T. Day	4/3/95	CT	-	2	1	1	5	1	1	none	11
Unwound	4/7/95	CT	-	9	10	8	8	3	10	10	58

Our expert panel of judges expertly analyzed the live shows of several top punk and hardcore acts and then gave them scores based on their performance. Remember! The scoring was on a scale of 1-10, with 1 being the best and 10 being the worst! So, the lower the score, the better!! Wow!!



# Unless Your Name is Boba Fett, Do Not Work for Jabba the Hut

"Where is that name she gave you?" In the middle of one of her 20 routine paranoid phone calls to the office each day when she's out of town, Roberta threw the question at me.

"What name?"

"The name she left with you two weeks ago?" Her tone grew bitter, as did her facts.

"Oh. I'm not sure, I'll have to look for it. I do remember her giving me a name, but that was about four weeks ago."

"Well where is it!? It was two weeks ago. I'll hold while you go find it. You should have had the name right in front of you!" She should also weigh under 250 lbs., but I wasn't nagging her about that.

"I didn't expect to have to know that name immediately. I'll look for it right now."

"Look!"



I placed her on hold and then shook my head. Roberta Greene, my boss at the Greene Group, expected me to have some random person's name and number right in front of me. Perhaps you'd only understand the absurdity if I explained to you how this person's name was even given to me in the first place. One day, four weeks prior to this conversation (not two), Roberta's personal home decorator named Chantal or some shit like that, called up the office and just gave me a name and number, not mentioning a word about the relevance of said information. I do remember jotting down the info in one of my several notebooks I kept in the office which I used daily to record every message, event, and happening I was involved with in the office. Having to keep those notebooks was stupid enough, to say nothing of tracking down random old names and numbers at the drop of a hat. I jumped back on the line with Roberta as she sat in a restaurant in DC while I sat at 57th St. in Manhattan.

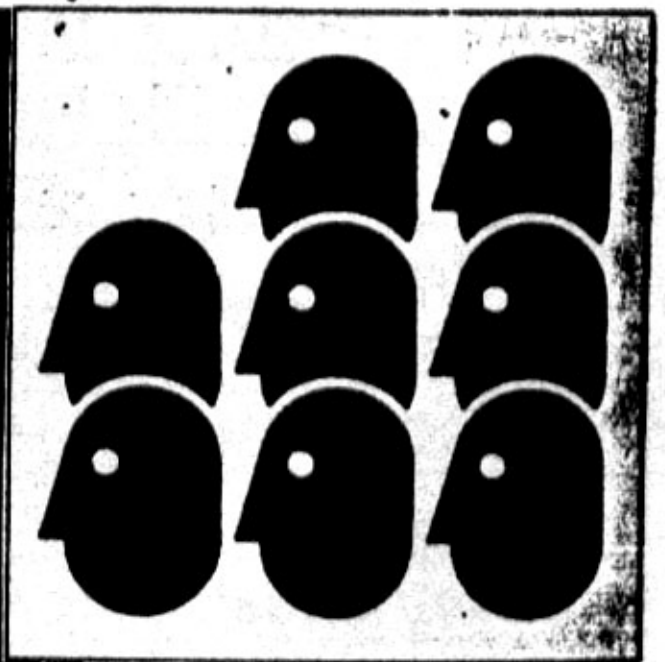
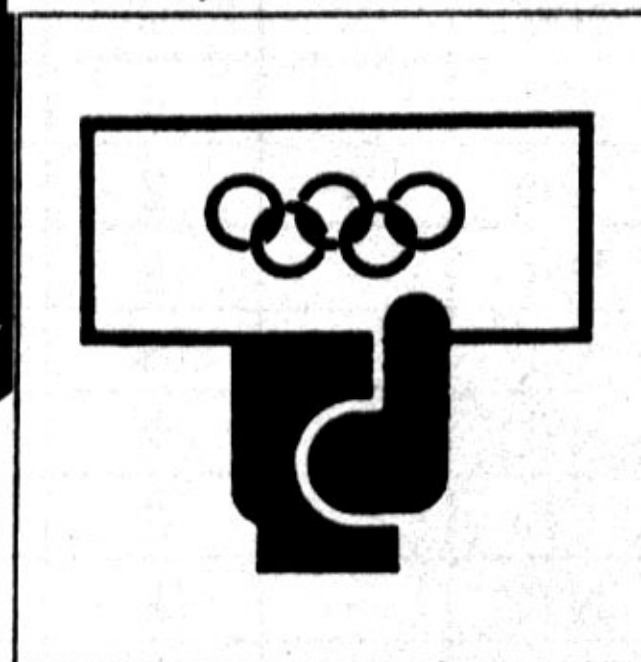
"I'm sorry but I'm not going to be able to find it while you're on the line waiting. I don't want to keep you forever. It's going to take me a few minutes to track it down."

"Unbelievable! That's just stupid! you should have that name and number right there. This is the real world, and you can't be stupid! You can't act like that. Find it! You're just stupid!" And then she hung up. And then I quit.

I had been looking for work (not McDonald's or record store work, but real \$ work) since I graduated college in late May, 1994. I began working at the Greene Group, a small Public Relations firm, in early December and quit March 23, 1995. For me to state that those 4 months sucked would be an understatement. Were it not for the wide-eyed wonderment I greeted my \$668 checks with or my faithful companion, aptly named Guy (you'll see why soon), at the company next door, I would not have made it 4 weeks.

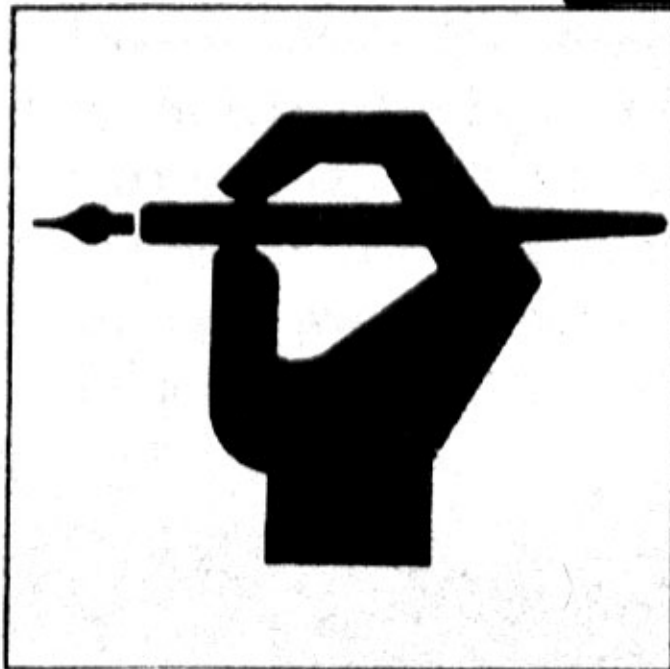
Public relations, as anyone with a shred of business savvy would tell you, is utter bullshit. The funny thing is that everyone knows it: our firm, our clients, and the media. To this day I am amazed at how Roberta Greene, let's call

her Jabba from now on, made a career out of doing nothing, but perhaps I am not giving corporate America enough credit for letting \$5,000 checks slip through their fingers and into her fat, sweaty palms each month. You see, PR is neither advertising nor selling, it is faux-hype. It is a disgustingly blatant attempt to generate publicity for something (in our case, Lori Davis shampoo, No-nonsense panythorse, Swedish trips, Seventeen magazine, and some other peripheral pieces of shit) that truly deserves no attention in the slightest. The most common way to do a good PR job is to get someone in the media interested in one of your clients and mention them on the air or in print. Then, you show the client the clip and collect your money for doing this service. Simple. Problem was, I didn't buy into any of it, and the more I worked, the more ridiculous it and my boss seemed to me.



There were many events leading up to my quitting that one afternoon; some were admittedly my fault, though most assuredly the vast majority were Jabba's own paranoia and bungling. We all know that work sucks. Hey, it's a fact. Work fucking sucks, and it only makes sense that bosses suck, too, because they're the ones who make us work. But, damn if Jabba didn't ruin any chances of having





a good office atmosphere. Still, I realize that it was not as much Jabba as it was this work in general that destroyed my eagerness to invest myself in my job.

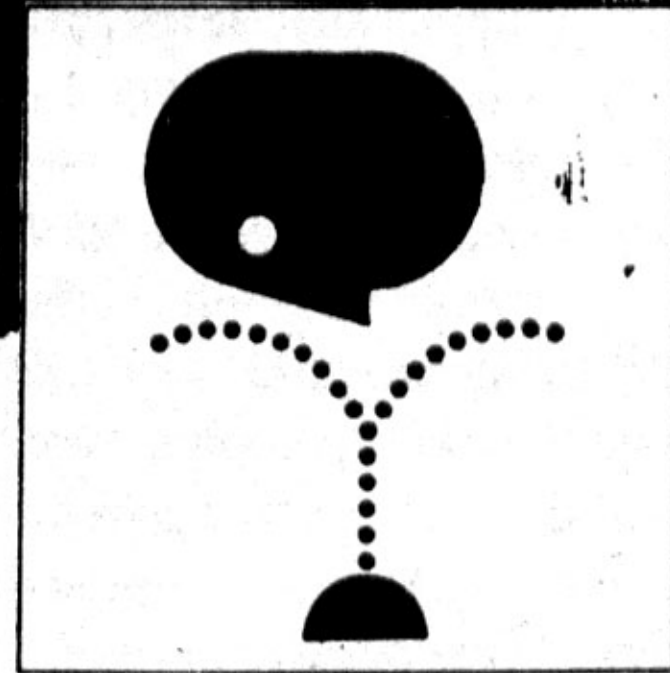
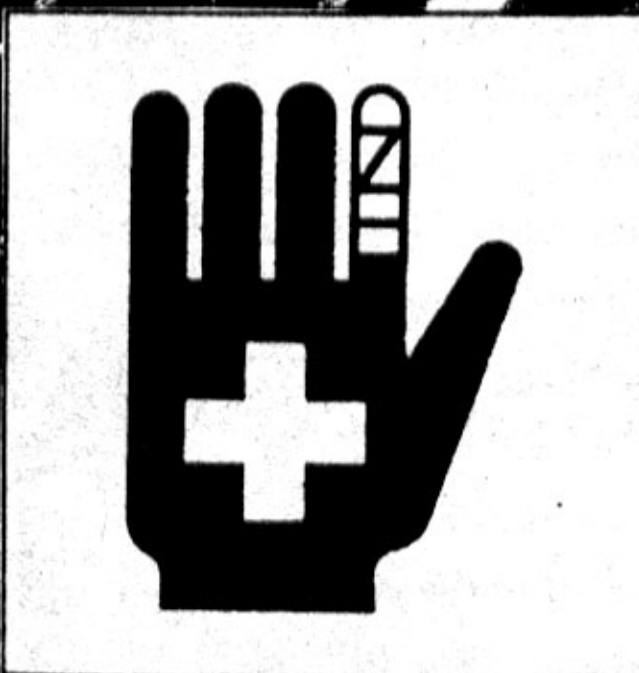
We had a client called Covenant House, a NYC private company that basically tried to help poor kids with shelter, camps, charity, etc. Nevermind the fact that its old leaders raped little boys, it was a nice organization. Anyway, we charged 'em big bucks to get them press, something we (well, not we, mainly Jabba- I was never in on the process of getting publicity) were unable to do. Well, one week there was no excuse, and this hopefully shows you how frustrated and angry when I got Jabba called *me* stupid. The head of Covenant house was meeting with Newt Gingrich about welfare and other token topics. So, of course, our tiny office (4 of us and a part-time intern) gets thinking about DC and the government and how to get some press. My fucking office did not know the difference between the Senate and the Congress! They did not know what Contract With America was! They did not know that Newt Gingrich had his own press circuit by this time!

For me, a recent grad with high honors in History from a decent college, to have to listen to 3 fucking idiots, who were my superiors no less, try and figure out what a Senator was blew my mind. And their stupidity did not end there. Everything from computers to geography to history to you name it, they were fucking clueless on. And what did they know? Well, Jabba got pissed at me one day for not knowing Donna Karan's phone number, for not knowing who Katherine DeNueve was, and for talking to the cable man about installation instead of direct hook-up (figures she would fucking TV more than anything else).

My job as an administrative assistant at the Greene Group sucked shit. My intelligence was useless, my creativity denied, and my typing cherished more than anything else. Were it not for Guy next door (who saved me from insanity more than once), I would have had to endure

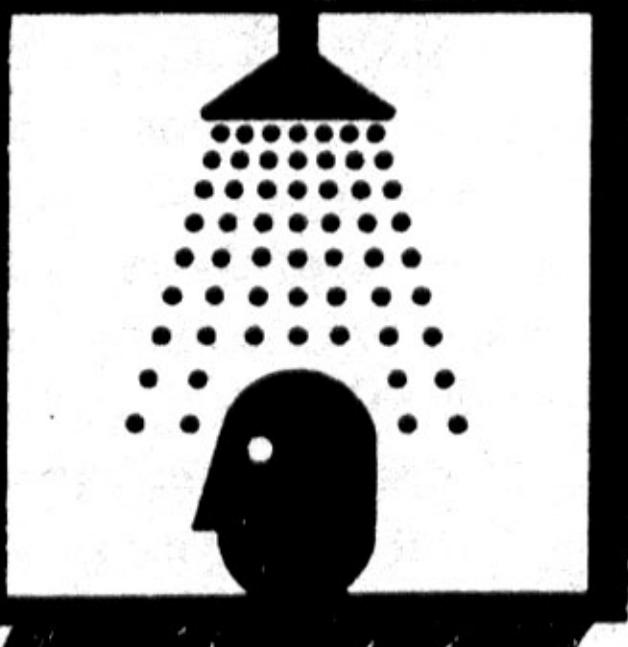
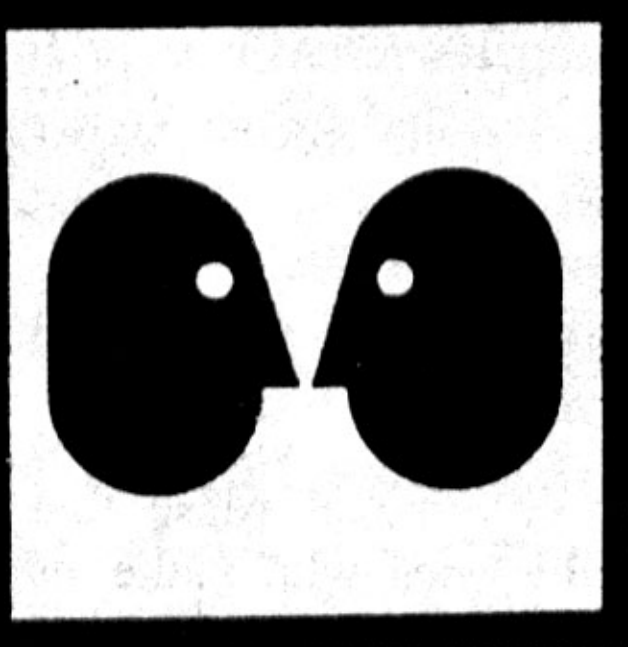
chocolate fits, talks of menstrual cycles, and boyfriend whining all day long. It took me this long to realize what most people already know: this world is fucked up and work only shows just how fucked up it truly is. How literally stupid bosses are in charge still boggles my mind. How companies fork over huge amounts of money for nothing still cracks me up. And how Jabba fits those fish-like creatures in her mouth still puzzles me to this day.

My experience at the Greene Group was just that: an experience. No different than when getting white-washed in the snow by my brother, jerking off with shampoo (ouch! burn, baby, burn!), or being a Sonics fan: just a bad experience. I wouldn't mind telling you about a senator who took a fake award as payoff. I've got plenty of goods dirt if I ever wanted to spread it somewhere. Tales of famous actresses doing cocaine in our bathroom. I saw it all. Even co-workers dreaming of fucking the Fed Ex boy. Yet the biggest impression left on me from my time there is one of demoralization.



It was not as if I was blind to people's ways before working in a real capacity. I suppose what did hit me was just how accepted waste, inefficiency, and stupidity was. Like any other long-standing institution, most workplaces do not welcome variation and/or change. It is far easier for bosses to break down innovation and ideas than it is to try and work them into the system to improve things. Hey, the fact is that as long as the to few and the company get by with their set standards, then there is no need to change anything. It is not beneficial to have a higher education because it cannot be used. Jabba must have been on edge with me because she feared my intelligence and insight. Unlike her relationship with the others in the office, our standing was more hostile and moot. She constantly badgered me about rolodex cards, phone numbers, and how to fold letters, all trivial matters, in an attempt to keep me from using my brain against her. She and I both knew I was smarter than she was, though she was some 30-40 years older.

One day I may start a PR firm just to fuck her over. Believe me, it's not a hard thing to do. I would love to see squirm and fight for her clients. God, I feel like a character in an Oliver Stone flick. But I swear that I could sink her faster than the Titanic, and don't think I won't do it. I may hate work, but I'd love to fuck her over even more so.





Sometimes interviewing a person in a band is like walking in a desert without a compass: you have no idea where to go, so you head out just hoping to find something. Johnny T and Patrick grabbed Ari (vocalist) from Lifetime one chilly New Haven night outside the Tune Inn with no questions and no info on this guy at all. Ari turned out to be a very interesting interview.

**The infamous hamburger incident. I want to find out what happened at the, uh, what was it, a Syracuse show? Some hardcore festival and somebody threw a hamburger at Earth Crisis and you got blamed for it, then they wanted to kill you and you had to prove you were vegan or something?**

What happened was this: Earth Crisis was playing, and personally I think they suck, musically and everything about them. Whatever, they're not my bag. I did not throw the hamburger, my friend did, but he will remain nameless because I'm not sure if we want to deal with the firestorm [laughter]. Well, it was basically a bunch of my friends. I was in the back, I had nothing to do with it, I'm sure I was heckling them, I don't remember. But my one friend was pulling the plug on their amps and stuff, because the whole stage was just so crowded with people. Well, he took a little White Castle hamburger, you know how they come in a white cardboard carry-case thing. He wrote all this stuff on the cardboard and he whipped it at them while they were playing. Then they came up to me yapping about some horseshit, and I told them to go find my drummer since they were saying how they were going to kick his ass and shit. I said "first of all, you won't kick his ass, and if you want to, try and leave me alone." So that's basically all it was. I'm sure it was built up to be something more, but it was basically my friends just being goofballs.

**You're willing to go out on a limb that most people aren't willing to go out by naming names and stating who sucks and who doesn't suck in your own opinion. You guys seem to have more of a punk edge than the hardcore bands you get lumped in with, so is saying who you think sucks part of that edge?**

Look, I'm not saying anything groundbreaking here or at least I'm sure I'm not the only to think this, but it seems to me that everybody is too busy being nice and getting along and not step on anyone else's toes. Know what I mean? You're supposed to go to a hardcore show or a punk show to express new ideas, and there's rarely any bands that do. Like when Earth Crisis play and they scream about being vegan to a room full of vegans. What the hell good does that do? It's just preaching to the converted. They aren't serving any point. I'm sure they've done a lot of good if you're vegan and I'm sure they've exposed a lot of people to it, which is a good thing, but no one will say what's wrong with it. To me, I'm insulted I had to watch that band Baby Gopal because they don't belong at a hardcore show. I'm not anybody to say what belongs and what doesn't belong, but that is obviously not fucking hardcore or punk rock. I don't care how

they live their lives, if they're DIY as hell but there is a certain style of music that is associated with punk rock and the philosophy, blah, blah, blah. People are so content. Nobody wants to upset anybody or invade anybody's space. Punk isn't a threat. It's become totally homogenized and totally sedate. I don't want to be a part of that. I could go to any kind of show or concert where everybody is mellow and worried about if what they do upsets this person. It's all fucking crap. Everyone's afraid to speak their



mind, and when they do speak their mind, it's re-hashed. Lifetime may have more of a punk edge to it because that's what we're into. I just listen to punk rock, not too much hardcore.

**What are some of the records on your turntable?**

Some of my favorite things are the Buzzcocks, I like Generation X, Stiff Little Fingers. That's what I'm interested in.

**Along the lines of what you were saying before, I know a lot of people that feel your music is too poppy or you have too much melodic singing. A lot of people would say that your music**



After interviewing Ari, I wasn't really into interviewing another member of Lifetime. But my rationale was that it couldn't hurt to have another one in case the Ari interview came out horribly. Somehow, Dan (guitar) approached me about doing an intelligent interview since he usually gets asked shitty questions. "Fine by me" I said and I let him choose the topic (he picked politics) and we rolled one February night in New Haven, CT...

**I'll play devil's advocate on that.**

By all means, that's the best way.

**By not voting you are not supporting the system as it is set up, right?**

Yeah, but you're not doing anything to change it. I feel that in both parties there are politicians, the kind of people that gravitate towards those positions are people who dig power. There are also

smart people who study global affairs and study history, and maybe some people who understand politics and the way things work, but it's a job. I look at it the same way I do with cops; the type of person who gravitates to that kind of position is a person who wants power.

**Have you had a chance to read Contract With America by Newt Gingrich?**

I saw a political cartoon recently. The first picture was "welfare" and it has this woman rapped in blankets in a little apartment with a baby. The next picture was "welfare reform" and it had the same woman sitting on milk crates out in an alley. While I do see how there are problems with welfare as it is currently set up, I don't believe you should hold people responsible for their misfortune. The same right-wing people that are so quick to blame these poor people and create the stereotype of the welfare queen with a cadillac and all this money are the same people, both Ronald Reagan and Rush Limbaugh, who used to say all this stuff about the peasants and under-class and blame the communist system, now they blame the individual in the American predicament. God forbid you criticize the capitalist system. I think we're kidding ourselves if we think capitalism is the economic embodiment of democracy. I think the end result of capitalism is the concentration of economic power in the hands of very few people.

**Yet it's not set up in a way, let's say like 19th-century France, where there's a hierarchy and people are born into money. Here, people have to work.**

But in a lot of ways we have an institutionalized caste-system.

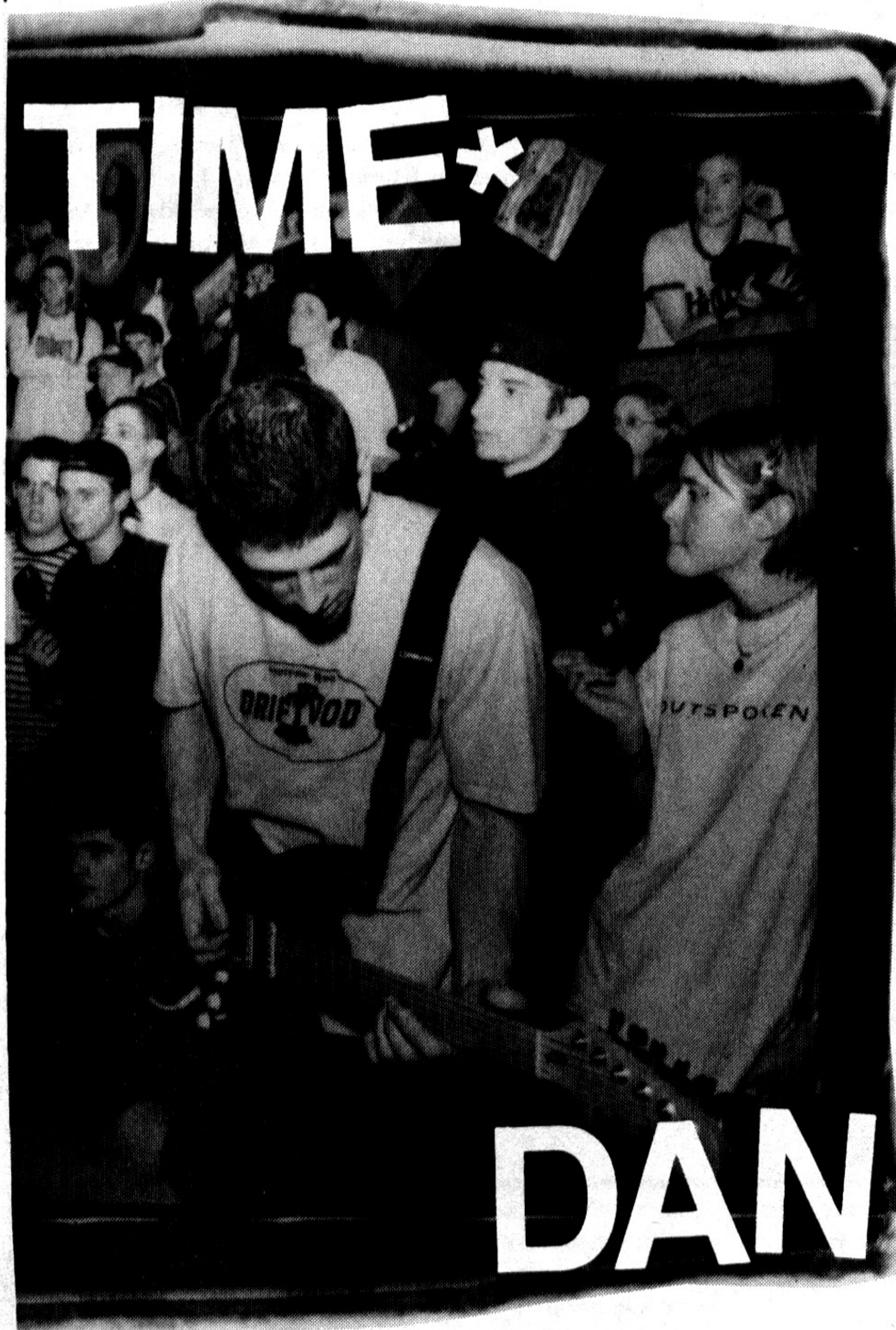
**Do you really believe that?**

I do. I'm not into one of those leftist, social-Maoist theories. I don't believe there's a few Republicans up in some tower plotting this. Still, these morons are still talking about trickle-down economics, when years ago we know it failed. Most economists would have told you it

didn't make sense in the first place.

**What about the topic of the right to bear arms? Do you believe people should be able to own guns?**

I'm really torn on that. From a pragmatic standpoint, people are more likely to die with lethal weapons lying around. I do have faith in human beings to do good, but I also have faith in human beings to do evil. But the bottom line is we have people dying in our streets like it was the Old West and something's gotta be done. Comparing statistics of per capita handgun deaths of other coun-



**photo (Ari & Dave): Jana Crawford**

**Do you support a political party?**

By default, I'm a Democrat. I feel that if you're not doing something to alter the status quo then you really lose your bitching rights. With the 2 party system, there really isn't a choice, and I realize the "lesser of two evils" thing has been said over and over, but unless you're doing something to subvert or undermine the two-party system or create an alternative to it then you should at least be voting.



**isn't threatening, that's it's really mellow compared to others.** A threat isn't just in your sound. See, here I go with my contradictions, I'm good at this! I think punk rock should be 50% music and 50% attitude. I don't want to say ideology because I don't think you have to fight for a cause to be a punk band, but it seems like lately even if you suck shit musically and can't play your instruments, if you talk about the right things you're considered a fucking hardcore band. Rain Like The Sound Of Trains, Kent McClard will argue that they're a hardcore band because of the way they lives their lives, blah, blah, blah...

**But they're not a hardcore band?**

No, they're not a hardcore band. They may be the coolest guys in the world, but they're not punk rock, either. Hey, I don't want to kick them out of the scene or whatever. You have to play good music. And when I say good, I don't mean it has to be complicated or complex, it should have hooks. That doesn't mean it has to

be poppy, but anything that you can grab on to. There is a certain energy in punk rock that hardcore doesn't seem to have anymore. Especially new hardcore. It's real slowed-down, almost sedate. When I listen to new hardcore bands doing their same old new stuff, I get the feeling of a job I had when I had to listen to Lite-FM. Your senses are numbed and dulled listening to this music. I think

ARI



photo: Tim, Etc...

you're supposed to stir things up, no matter what you say or how you say them. Like Murphy's Law, they sing about pantyraids and killer beers and crap, but it's fun... I'm really fucking flapping my mouth.

**You're going off the handle.**

I know. What attracted me to hardcore and punk rock was the energy, and there seems to be no energy anymore. People can say we're poppy or whatever. Please ask another question because I have no idea what I'm saying anymore.

**So we just established that this punk rock thing is the most confusing thing in the world.**

Yeah, next question. It's still my opinion, but I think some lines should be drawn. I don't think Baby Gopal and bands like that should play hardcore shows. They have the right I guess, but if I

was putting on the show they'd never play.

**I heard you were doing shows at Middlesex & you were trying to get different types of bands.**

Every band that played was different. It wasn't like a straightXedge show or a mosh show. That was our goal; to expose people to different styles punk or hardcore. I like variety. Since I have the power to put on shows, I tried to put on many different bands but that were all sorta tied together in one room.

**You did that Youth Brigade show?**

Yeah.

**I hadn't heard them since "Another State Of Mind." How old are you? 25?**

[snickers] No, 23. Dan's 26. He's got one foot in the grave.

**I was wondering because I think of it when I go to shows and think I'm old when, chrissakes, I'm 23 years old. It's the age when you can make your best music, but when everyone else**

**your age is gone by now.**

It seems like people are getting older in hardcore. The dropout is at about 23, 24. It's when people get interested in the real world, it's more attractive to them.

**So do you have nay plans to get interested in the real world?**

I couldn't if I tried. Not interested at all.

**So what's up with you & New Age? Is that totally broken off?**

Yeah, we didn't want to be on New Age anymore. It didn't work out for us in the end. We weren't good for him and he wasn't good for us I don't think.

**Were you happy with "Background?"**

At the time, yeah, but now I don't like the record at all.

**Too heavy?**

I don't think it's too heavy, but the production sucks. I think my voice sucks on it. We could have written better songs. It was our first 12" and we were like "let's just get it out" and we put filler songs on there. It's not my proudest moment if that's what you're asking.

**So what's your next project?**

I believe we're going to sign to Jade Tree and do a record with them. I guess one of the things that bothered us about New Age was



tries and our's, it's very obvious to me that something needs to be done. However, I also fear a free society where the only ones who have access to weapons are cops. The clause in the Constitution, first of all I think it's misinterpreted by the NRA, and I'm not a scholar of American political history but I've read it and I'm not an idiot, was put there to make sure we had the means to overthrow the government.

**That's what I always point out since they specifically make reference for the citizens to fight in case the government gets too powerful.**

Exactly. And the context in which that was forged was done after we had just overthrown an imperial government with a scrappy, rag-tag bunch of people. What it was all about was acknowledging that even this government which we created can be malicious and get out of hand. In a democracy, people should have the ability to take it back. That's what I believe it meant. Then again,

proper channels and a faculty advisor, you can start any club you want. So my friend was a bright guy, he started the Young Leftists in Junior year. One year we were at a protest in Washington, DC, and these guys in trench coats were taking pictures of people. I don't think they were tourists, I think they were documenting dissidents. Not to sound paranoid, but I think they keep files on dissidents. So I'm in there somewhere! The problem with the NRA is that they're too extreme. What they say is "well, the guns on the street weren't bought legally." I know at that stage they weren't obtained legally, but that gun, at its original purchase point was bought legally. Guns don't fall out of people's asses. All the guns on the black market were produced and sold legally. But I still think that an unarmed populous is a sitting duck.

**Well, here we are, thinking about issues and hoping we can come to some conclusion where we actually vote for or vote against. But do you think the American public, whether it's**



photo: Tim, Etc...

we've got the reality that there's way too many guns and people have access to them. I don't have a middle ground figured out, but we need to know the implications of it all. I don't have an answer. **I'm glad you brought that up because no one else, when talking about the gun issue in mainstream media, ever does. If you and I got together, and let's say we were some left-wing radicals, somehow the government would find a way to take our guns away if we had them.**

Absolutely.

**Of course, most of the people that have guns support the government for the most part.**

Let me tell you something. A friend of mine started a club in high school. You know how you can start a club, if you go through the

**through the press, media, or maybe from dad, are never given both sides of the issues?**

This is a shot-in-dark theory, but one of the reasons I think why we're so a-political as a people is because nothing has ever gone down on our territory. There's wars at any given time during the last few centuries all around us, but we've never had war here. People have never had their lives turned upside down on a large scale by something political in nature. Part of my family lives in Geneva, my first cousins, they're my age, and my cousin says, and he's not American-bashing, that the average French farmer knows more politically than the average upper-middle class American.

**Most people, like Ari or myself, sit around and play with our dog and do not do too damn much.**



that we were lumped in with a certain style of music and belief that we just don't associate with at all. People always thought we were a straightXedge band, but we never were. We were on there for 3 and a half years, it was time to leave the nest.

**OK, you're getting up on stage tonight. Everyone at the show so far, unless everyone got inspired during Shades Apart, which I doubt, has just been sitting there. It's a packed house, so are you going to do something to rile people up? You gonna pull down your pants or something like that?**

Then everyone would run out of the room. Am I gonna yell at them? If they give me reason to I will. Lifetime is not a show band. Some bands can get up there and talk to the crowd and get everyone excited, but that's not me, that's not us. We're just going to get up there and play our songs, if people like us, they like us. So, basically, no. We have a lot of energy, I know that, because we haven't played in a while. We'll play a few new numbers.

**Let's try and get you to talk shit about people again. What about the Nets?**

Who are they? Sports? Dude, 7 Seconds said it "fuck sports."

**Well Kevin Seconds is the biggest basketball fans there is.**

Well he's corny. He's stupid, I'll kick his ass. I don't like sports, never did. I'm Jewish, Jewish people don't like sports.

**What about "The Simpsons?" Best show on TV?**

It's funny, but I don't know, we don't have TV where I live.

**So far, I've been pretty fucking off-base with you, Ari. What can we talk about that strikes a nerve? Obviously I'm not gonna get some secret from you like if your grandma used to beat the shit out of you and it triggers emotional memories.**

**You don't cry when people interview you?**

No. I leave that to the phony-bologna singer of Endpoint. I'm just gonna talk as much shit as possible because that seems like what you guys are interested in.

**Well we didn't know you were the big shit-talker.**

I'm not at all, but it's just fun every once in a while.

**You've played in New Haven, what, this is the 3rd time?**

It seems like a fucking million times we've been here.

**What do you think of the town?**

You know, I go in the fucking club and go home. I never hang out here.

**How about the club?**

Well, we vowed to never play there again because Fernando is such a fucking shady grady. But some girl named Allison booked the show this time, well, not some girl, it was Allison. So we decided to give it a second chance.

**I was hoping to maybe do a show with you at Studio 158. But I guess that's kinda kissing your ass.**

You have not even begun to kiss my ass.

**What about politics? If you're the basic punk rocker guy are we to think you're just a typical left-wing radical democrat or fuck all the taxes, I'll vote Republican to get as much of my money back as I can? Or does none of that mean anything to you?**

It doesn't mean too much to me. [laughter] I don't know, think deep. Ask me some serious questions.

**You got a girlfriend?**

Not currently, no.

**Do you wanna have a girlfriend?**

Are you interested?

**Sure I'm interested.**

I mean in me?

**Well, when you see girls here do you think, "wow, she's kinda cute?"**

No, not at all.

**That's because they're all 13 [laughter].**

Well that's one of the reasons.

**How high is your libido? Would you ever pick up a Playboy if you were at Barnes & Nobles or something?**

No, I'm not interested in that. But I gotta tell ya', I must jerk off 3 times a day.

**A day!?**

If it's a good day.

**Is this a Sunday? What do you do?**

I don't do anything. I work Saturdays, 9:30 to 5:30 at a health food store. The rest of the time I do Lifetime and the label.

**That's enough to pay rent?**

Oh no.

**Then what the fuck do you do? You can't just do nothing!**

I wake up, walk my dog.

**Where?**

New Brunswick, New jersey.

**Who are you living with?**

I live with the bass player from Lifetime, Thirty Fleagel, OB, Double Jay, and Walt. I play with my dog, he's a miniature pincher, he's my best friend. I work on the label, I listen to my records, I hang out with my friends...

**And they let you live for free?**

No, I pay rent.

**Where the fuck do you get the money?**

Well, I was a student. I just quit school. I will have to get a job, but a part-time job. I'm trying to work on Glue a lot. It keeps me busy. But what do I do? I don't do fucking much.

**Play Nintendo?**

No. I will once the weather gets bad and I can't go outside.

**Rent videos?**

No. My VCR broke. See, we live in a shit hole.

**You grew up in New Jersey?**

No. I was born in Boston, lived there until I was 5. Then I moved to Israel for 4 years, then I moved to New Jersey. I just walk around and hang out.

**It seems like you've got a lot of time on your hands.**

I do. I write a lot. I don't want to call it a book or diary because I don't want to sit and write what I do everyday because that'd be very boring. I write lyrics for Lifetime. And other stuff I just write.

**Fiction?**

No.

**Like Rollins-type stuff?**

Naw. I don't know how to describe it.

**So you're a single white male. [laughter] 23 years old, handsome, blue eyes, short hair. What else can the women or other men want to know about? You like your dog so you have comaraderie, you're alone but don't feel lonely...**

I feel very lonely! [laughter] You know, I get up at 10 or 11, go to sleep at 4 in the morning... I don't know, I'm boring. I usually...

**Believe me, if it bores you, then it bores our readers ten times more.**

Maybe it's that you guys suck at interviewing me.



Me, too.

**OK, that may be the American public, but what about the kids who go to these shows? In hardcore and punk, it seems as if people were a little more politically involved, and if not politically, at least they were more outspoken and willing to go out on a limb.**

I think that hardcore and punk are by no means perfect, but I honestly feel that there are more thoughtful and active people in punk/hardcore than the rest of society. I don't think it's a microcosm of the mainstream world. There are a lot of boneheads, people who come out just to dance, and some people who rest up their Stussy gear for the next Quicksand or Shelter show. There's a lot of dumbness, you and I both know that, but it depends where you look. Let me first preface this by saying I don't believe in scene divisions like punk, emo, hardcore—I think we're all in the same unit.

**You group the people who dig you with the same people who dig Baby Gopal?**

I don't consider them punk by any stretch of the imagination. I don't believe in breaking down an already small scene into smaller factions.

**I'll listen to it all, probably just like you, and for me it's all relevant. But for a lot of people, they just won't listen to some stuff.**

I don't define punk or hardcore just by music. Like the New York Super Bowl of Hardcore hasn't had a hardcore band on the bill in years. They're metal gang fests. If you have to look at it as subdivision right now, there's a lot more activism in certain corners, like the punk and emo corners has a lot more activism. The point is, the average posi kid is not involved in hardcore after he goes home from the show. Maybe I'm selling people short, and now I'm categorizing when I say I hate it, but I'll use it to give an example.

**Are you going to run for office?**

No. And I voted democrat as anti-Republican voter, and I'm very disappointed with Bill Clinton. I feel sold out. Just to get back to what we started with, I don't think they can get their heads out of their asses long enough pandering to the moderate Republicans to be a valid opposition party.

**Well, they finally got their President, Congress, and Senate and it only lasted two years.**

I'm actually not that frightened by the recent elections because I don't think it makes that much of a difference.

**That brings up an interesting point. Is the whole political system over-rated? Life does go on for people, and whatever happens, happens. How much can the political scheme really affect day-to-day life?**

I don't know. Most of what transacts in this country transacts on a very small sector. I think one of the ways to reform the 2-party system is to eliminate any sort of pacts or contributions from large corporations.

**Were you a Perot supporter just because he was third-party?**

No, no. Perot is a frightening individual.

**Even though he's an alternative?**

Yeah, how could I support a man I found despicable in the name of third-party politics? That'd be a bitter-sweet pill I'd have to swallow. He said some blatantly anti-gay stuff, and his patriotism disturbed me to no end. Did you vote for him?

**No, I didn't vote.**

Can I ask you a question? How do you justify your decision not to vote?

**Well, I don't feel the need to justify. Plain and simple, it didn't really cross my mind. I was going to school, I was busy, and I heard all the talk and it didn't make a difference to me. What was going to happen was going to happen.**

I wonder why the whole country is polarized over it. It seems like a basic human rights issue. I can't not vote.

**I feel that whoever's in power I'm still able to live my life and do what I gotta do.**

But you don't gotta go to public school anymore and say prayer.

**Yeah, but when you're in public school and you gotta say prayer, it doesn't mean shit to you. I'm not arguing against you, it's just that by looking at history, the one vote I get makes me feel cheated. "Here's your vote for a political party—pick one." I don't get to vote directly on the issues, it's tough to see where my vote trickles down to me.**

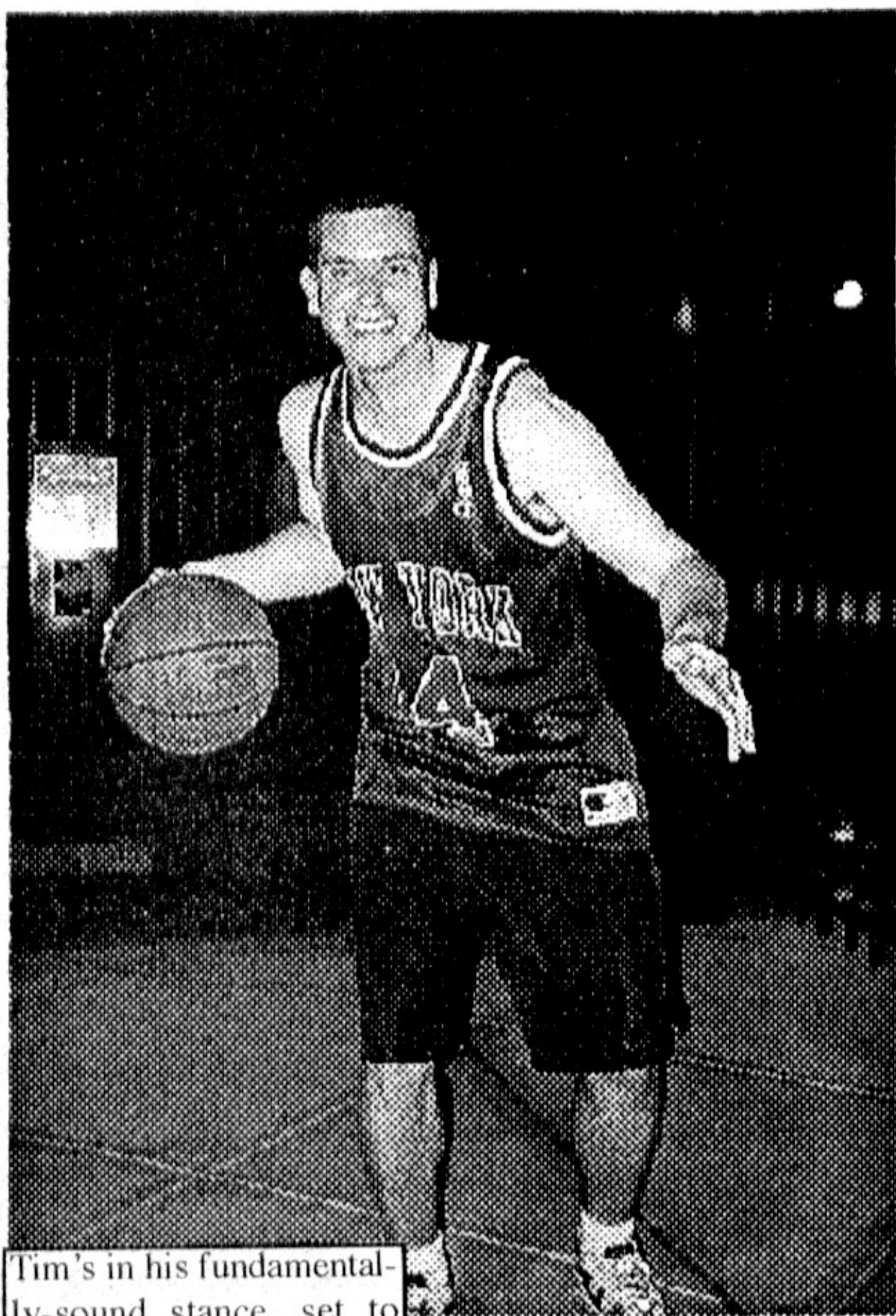
We'll see in the next 4-6 years if it trickles down to you. I don't want to make a liar out of you but we'll all see. I get really jaded, too. But when it gets down to it, I have to stand against some things, like the blatant anti-gay stance. It's interfering with people's right to be what they are. That's terrible.

**At the time I think I could justify to myself that by not voting I was contributing to the ideal that no one would vote, to be brutally honest. I hope the system goes to high hell. Right now, I wouldn't mind the whole system falling apart, and I don't want to support the system by voting. I hope something boils over.**

There'll be blood in the streets before any real change takes place in this country.





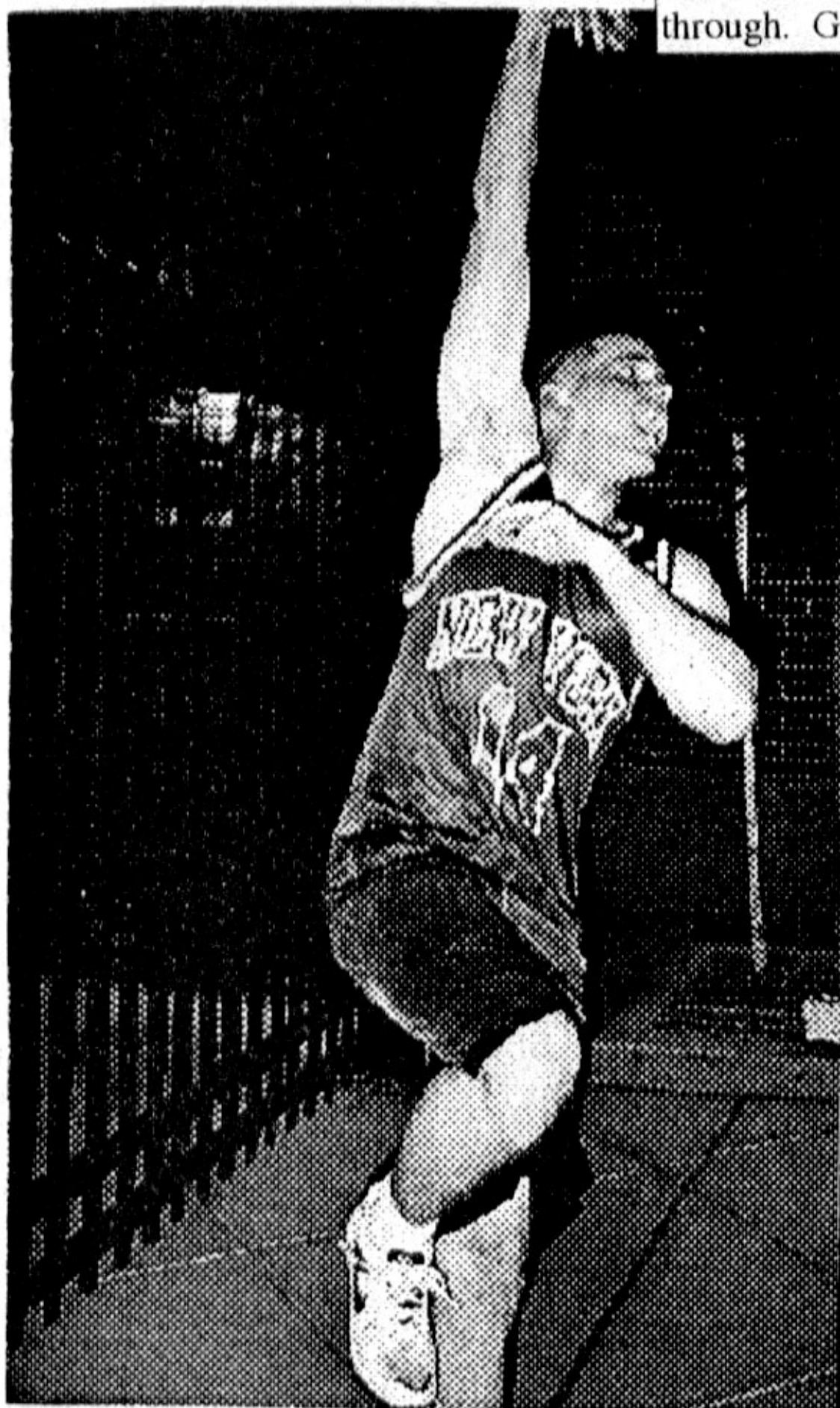


Tim's in his fundamental-ly-sound stance, set to dribble: knees bent, head up, and left hand out to ward off defenders. He's ready to play alright!

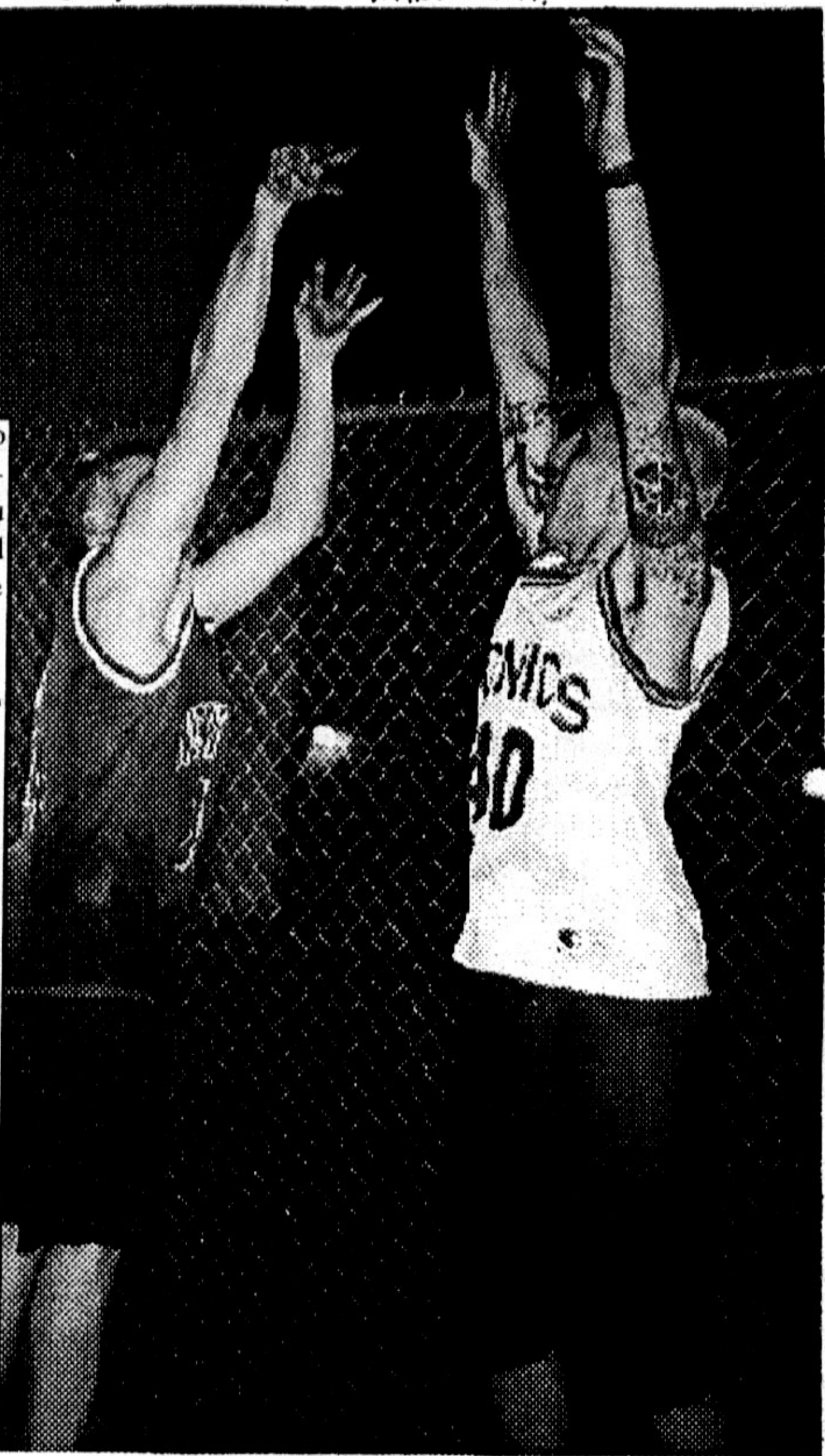
# basketball basics with snapcase

Photos scanned by Jim Testa...thanks Jim!!

An oldy but goody, the hook shot. Tim's fully extended. Notice how his left leg is raised to give him proper lift as well as his bent wrist on the follow-through. Good shot, Tim!

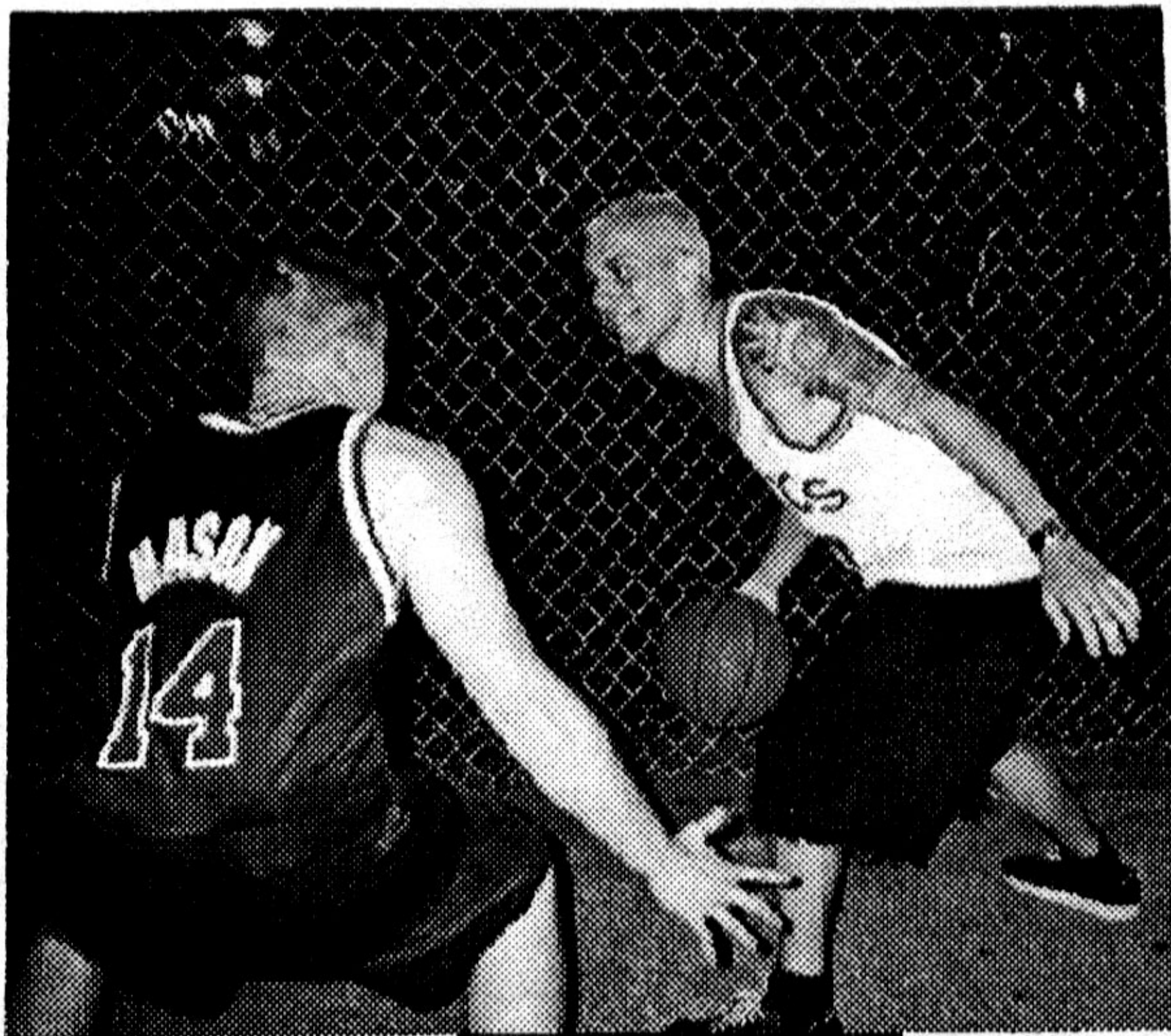


Look at these 2 boys go at it! Here is an excellent chance for all you kids to learn good offensive and defensive moves in one try. Tim, now joined by Daryl, has just released a jump shot, the most essential basketball shot. Try and keep your elbow straight, your follow-through smooth and focus on the basket... just like Tim! But watch out Tim, there's a defender in your face, and, gosh, wouldn't you know it, he's got tatoos- those crazy kids! Daryl has his hands up, eyes on where the ball was released from, and also only leapt in the air after the ball left Tim's hands. Don't fall for those pump fakes.

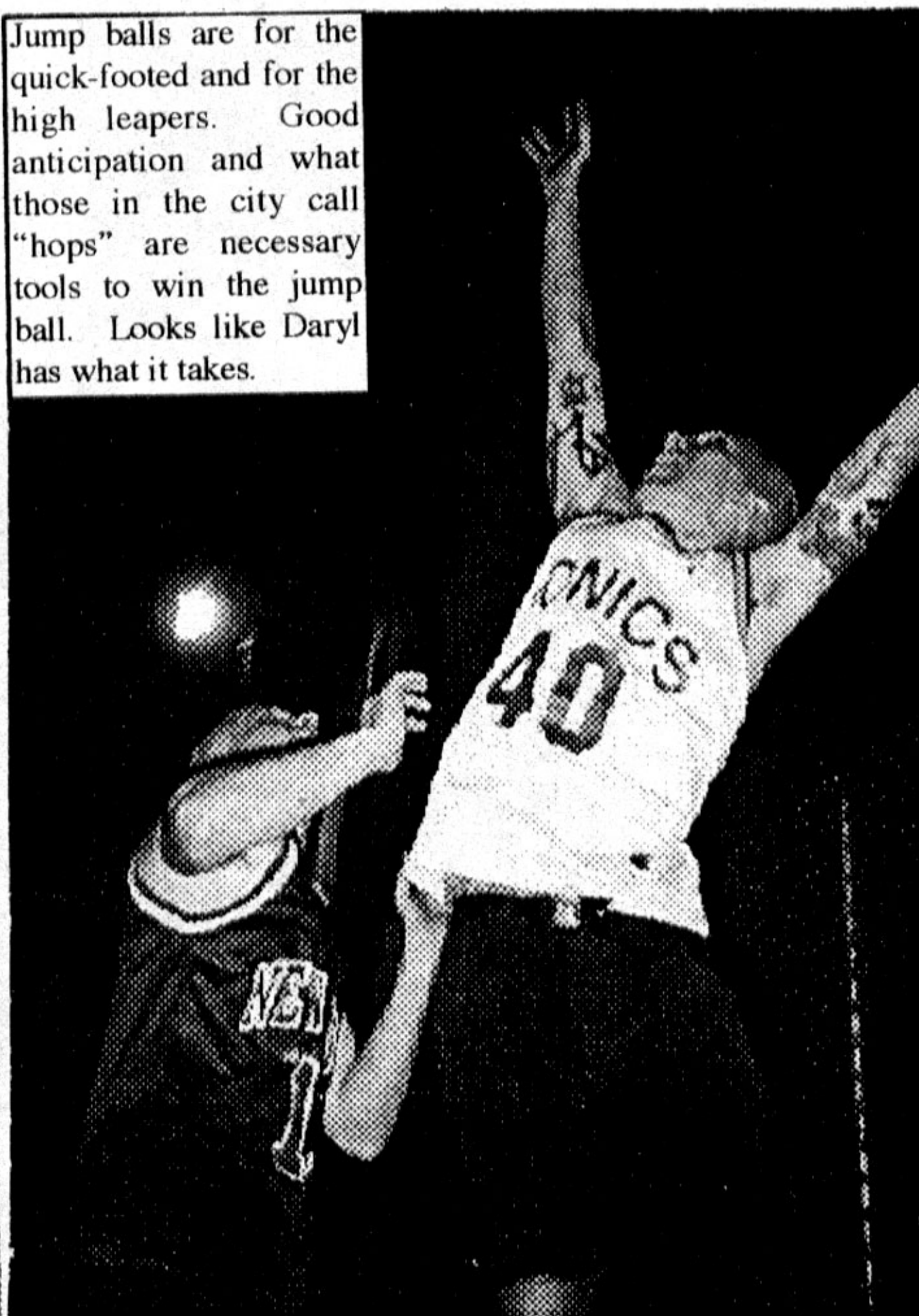




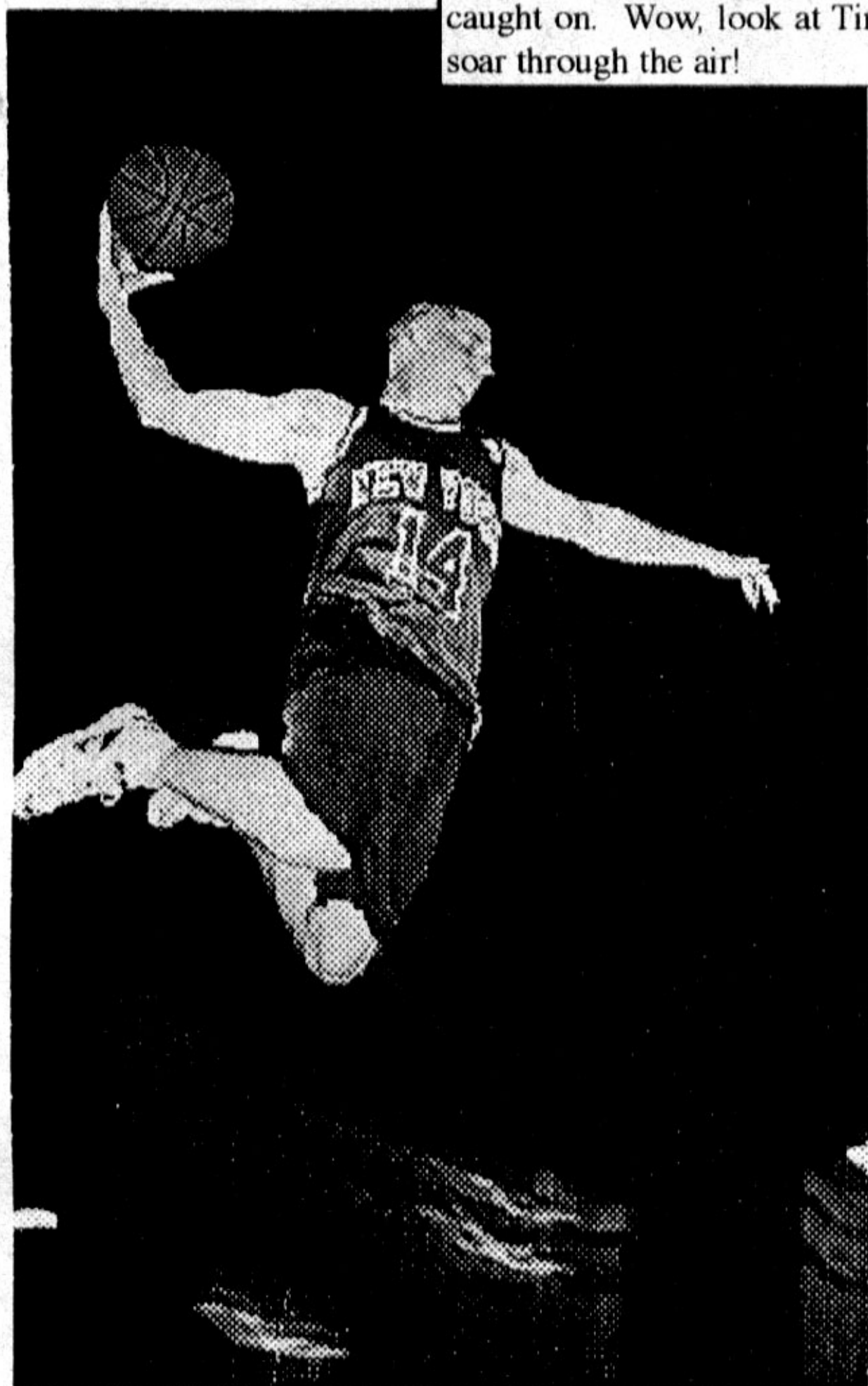
Heard the expression "a good defense is a good offense"? I know I sure have. And so has Tim, because look at his stance defending against a determined Daryl. His back is straight, hands out, knees bent, and intelligently is forcing Daryl to one side of the court to cut off his dribbling options. Good luck getting by Tim, Daryl, you're going to need it!



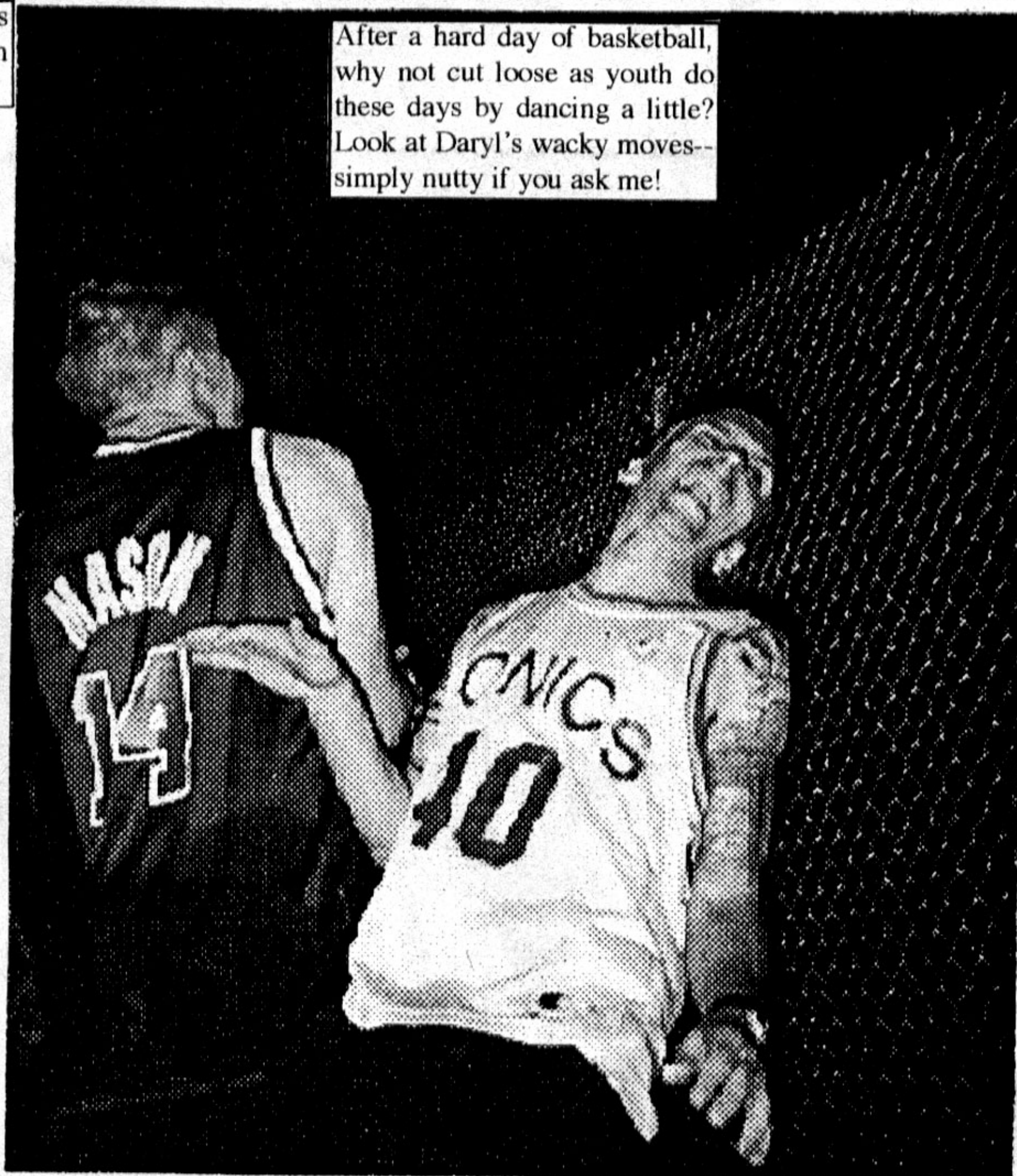
Jump balls are for the quick-footed and for the high leapers. Good anticipation and what those in the city call "hops" are necessary tools to win the jump ball. Looks like Daryl has what it takes.



That slam-dunk thing sure has caught on. Wow, look at Tim soar through the air!



After a hard day of basketball, why not cut loose as youth do these days by dancing a little? Look at Daryl's wacky moves--simply nutty if you ask me!







# DEAD GUY



I officially blame Deadguy for making me quit my job. For some bizarre reason, I saw this 5-man unit of destruction around 6 times in the span of 2 months. Yeah, I hated working before I saw 'em, but the more I saw Deadguy, the more I hated my fat-ass boss, then I quit, and then I loved the fact that I quit, all the while reveling in Deadguy's live shows. Now, after not seeing Deadguy for about 2 months, I realize that the band may have somehow been sending out subliminal messages for me to hate anything that offended me. So, thanks, you assholes. I swear Deadguy should be the next subject on "X-Files." Interview done by Patrick, 2/1/95 "in a van down by the river" near Brownie's in NYC. [I was gonna list who plays what instrument, but who gives a shit]

**You guys seem to talk a lot of shit in your interviews, especially you, Keith.**

Keith: Yeah, sure we do.  
Tim: I'm sure Keith does. He's got a problem.

**Do you consider yourselves an urban band? Do you think you could have come out of anywhere except the NYC area?**

Tim: We've never considered it. We don't think about it.  
Keith: It's a weird classification people have.

Crispy: We're a fucking living room band. We come from watching the TV more so than any geographical area.

Dave: People always label it as a NY band or CT band. It's just a way to classify music.

**No, no, I don't mean labeling. I mean, do you think that you guys would have come together to play this music if you weren't from this area?**

Dave: I'd say no.  
Tim: I'd say no. I grew up with CB's matinees and before that the Ritz, and being the bored suburban kid who didn't like the jocks is in all of us. I might have been more drunk than some. Definitely. Living in NYC, you get exposed to it much more easily. It's much different than some kid from the Midwest or wherever.

**Have you gotten into any fights with the crowd, yet?**

Keith: Once we came close. One time in a basement show some asshole started kick-boxing. I put an end to that quick. I went to the pit and kicked him a few times.

Tim: They don't fight back, very confrontational. They're so used to sitting

down and being nice.

**Would you like to get in some fights with the crowd?**

Dave & Tim: Sure!  
Keith: Well...yeah! Only if it'd be funny and we win.

Tim: There's this unwritten rule where if you're in a band, they can't touch you.

**Would you give a free 7" to anyone who got in a fight with you guys?**

Keith: No.  
Tim: no.

Dave: It depends. If it was funny... no. We'd beat the shit out of him. See, that's why we say we're a NY band. We'd beat the fucking piss outta anyone that fucked with us.

Pops: And then we'd steal *their* 7"! [laughter]

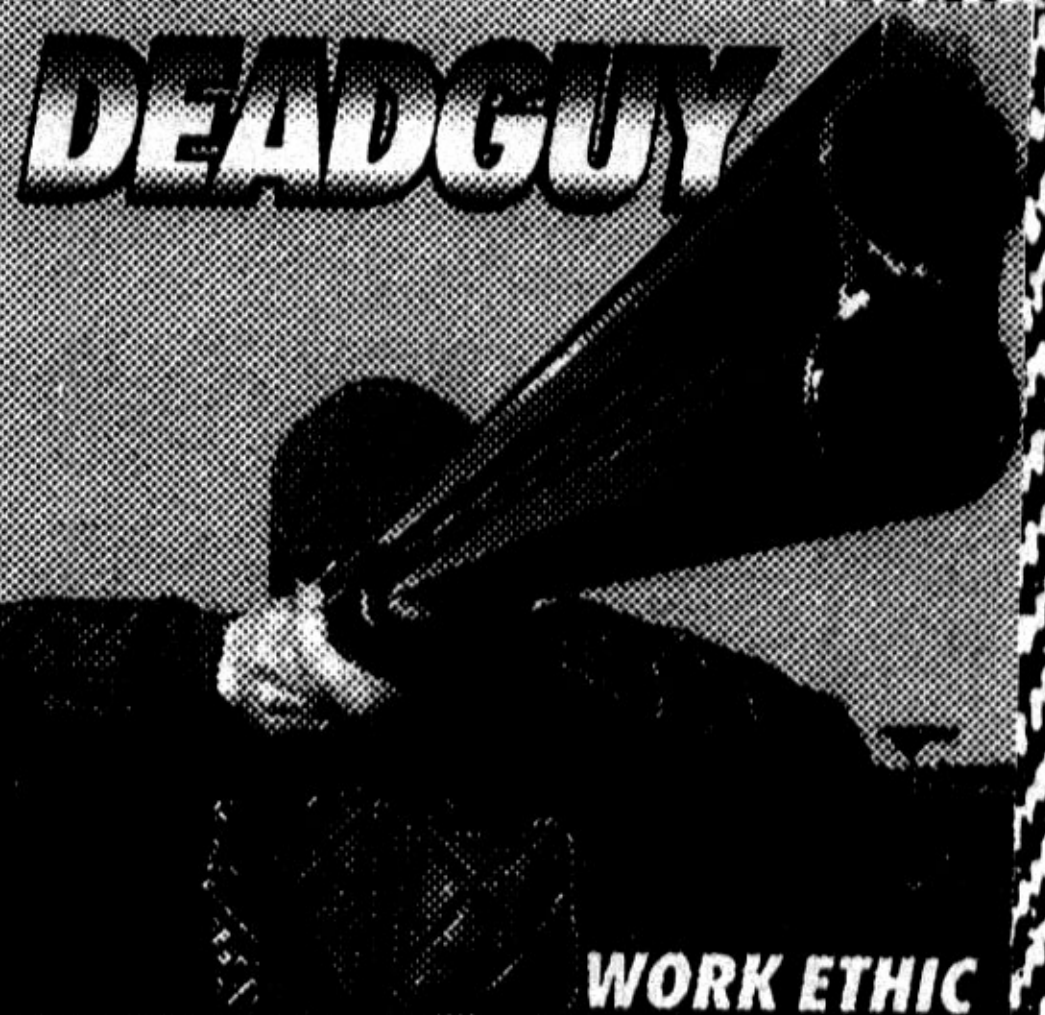
Dave: It's a normal reaction. We just wanna play, go home, and watch TV.

Tim: We don't look for it, we don't find it. Sure, I can talk about it, sure I can yell at the top of my lungs in my car when some asshole cuts me off, but we're just like everybody else who can talk a lot of shit and don't necessarily act on it.

**Is it possible for a raging punk hardcore band to just play their music and play some shows without being concerned with paying attention to promoters, knowing the right bands, knowing the right people anymore?**

all: Nope.  
Pops: Not if you want to keep playing.

Crispy: Even if you, as a band, wanted to, even if you set out only wanting to play small shows, the fact is that if you are good people notice you and they start to consider



it for you. They'll put you in positions that make you have to think about it. The way punk has come into the mainstream, there's eyes on you now that you don't even know about. If anybody likes you and you cause a bit of a stir, play confidently, and play shows where you kick the shit out of the crowd musically, then people are going to cast you in that light. It's all the same vocabulary.

**So you guys are on Engine now?**

Keith: We don't talk about these things.  
Tim: I've known Bill Wilson on and off for about 5-6 years. He's an old friend of mine. He's been there from the beginning when Sick Of It All played to 20 people. He's into it, and he's a shrewd, funny businessman who can sell more records than us.

Dave: Now that we don't have to do as much bullshit like photocopying our covers, it makes the world's difference to us.







Keith: But it doesn't matter because people are sheep. Am I fucking wrong? If we suck and stop playing, the next day something else will be cool.

Tim: We played one of those cool basement shows in DC — got paid \$10. We survived. We sold our shirts for a corporate \$8. Great show, loved it, but \$10 is not reality. You can't do that every weekend or else we'd never leave our home town.

Keith: As any band will tell you, frustration is the virtual key to anything.

**Do you think bands underestimate the power they have or overestimate? Let's say some young SxE band in Cali play to 300 people in their hometown; they might think they're the shit, but at the same time they might be keeping underground music and culture alive.**

Tim: I think they underestimate it.

Keith: Yeah, and here's something else, having an attitude problem helps.

Dave: In some situations.

**You guys don't have the rep for being total assholes, do ya'?**

Tim: If we don't call someone back, it's because we're rock stars. We're getting a little bigger, we're drawing more people, and if we don't call someone back or do their benefit or whatever, we're rock stars.

Keith: You don't want to have to justify yourself to every dumb dick.

**So why don't you be like the Cro-Mags and beat 'em up?**

Keith: We're sissies.

Dave: Because we're friends with John Joseph. He came to see us last time we played Brownie's.

Tim: We always find ourselves justifying it to the inside of our van.

Crispy: In any scene, whether it's a hardcore scene or an indie-pop scene, of all the mechanisms in a scene, the band is the easiest thing to do in a lot of ways. If you're really into the scene and do a band, you get to go to the shows for free, you get to play shows and hopefully have people like you, people interview you and get

all excited when you see some kid wearing your shirt in the mall. But the mechanisms that really keep any small scene alive are zines, small labels, and people who aren't in bands yet still fork over \$5 to see their favorite band with 4 other suckers. So I think bands are sort of false, in a way. People think "oh, man, I'm in a band, I'm keeping the scene alive." You're not really. There will always be bands, but not necessarily people to see shows, write about it, and put records out.

**Who's on the Deadguy most wanted list?**

Dave: What do you mean?

**Who does Deadguy want to see most dead?**

Keith: It's a long list. We had a hit list on our wall.

**A lot of people do.**

Keith: No, not like the one we had. We meant it.

Pops: Our's is alphabetized.

Crispy: Jerry Garcia, of course.

Dave: He's #1. See, if I ever end up having to go to jail forever, I go after Jerry Garcia with a mohawk, kill him dead, and be the punk icon of all time.

Pops: Cop Shoot Cop!

Dave: Earache. Don't ask.

[Somehow, the guys started spewing out frustrations they have, but with Deadguy, it almost seemed natural. Here are some quotes: "drunk kids, religion in punks, powerlessness, stupidity, flag-wavers, fucking idiot kids, traffic, happy people, people who sit at shows- I fucking hate you, fucking killing people, school sucks, everyone is so cool, Vans at Fayva, Docs in the mall." That's enough for now, have a nice day!]





# "I'm hardcore, not punk!" "I'm punk, not hardcore!" I'm Gonna Kill You Both if You Don't Shut Up!

I don't know if I'm fucking hardcore or punk or whatever, but it seems fucking painfully obvious to me that there is some sort of difference these days and I'm here to say "fuck you all!" Problem with hardcore people is that they think too goddamn much. Yeah, yeah, yeah, you're fearing another "punk hates hardcore" column, but just shut up for a second because that's not what I'm talking about. When Ben Weasel writes a column about punks wearing converse Chucks, sporting leather jackets and hating backpacks, hardcore people get all pissy for some reason. Well, duh, of course, because people actually try and rationalize what Ben has to say. I say everyone fucking knows you're supposed to wear Vans, cut-off army fatigues, and sport really short hair!! Everyone knows that!!

## **"I'm SxE and I'll still along to GangGreen's 'Alcohol' anyway."**

Whoever can't enjoy the jokes of NOFX and also the sheer energy at a Strife show puzzles me. I used to think to myself "hmm, maybe I'm the only guy who can get into a lot of different things as long as it's fast, powerful, and makes me feel good." Well, no shit Sherlock, I do not stand alone. Last issue I wrote a piece called "Hardcore: The Suburban Demise" and a lot of people wrote in saying they loved it and had similar feelings. Well of course, you idiot, because there's a very quiet yet large section of the punk/hardcore population who grew up on punk/hardcore and never knew the divisions that exist today. And we, the early 20-somethings, are now beginning to get into roles of influence these days (running labels, zines, and being in bigger bands) and we're trying to change this heap of bullshit some fools created.

OK, first off, quit the fucking crying going on on both the punk and hardcore sides. Quit complaining the straight edge isn't respected by fun-loving punk rockers hell-bent of getting drunk at shows. I'm SxE and I'll sing along to GangGreen's "Alcohol" anyway. And all you loud-mouthed losers that hate all the "young, white, males jocks" that mosh and get physical at shows can stick out a thumb and sit yer ass on it. No one goes to



shows to make you feel "alternative," so deal with it. I can deal with the factions in punk/hardcore (emo, moshy, crusty, SxE, etc) just fine as long as everyone realizes we're not goddamn enemies. If the bands out there showed half the sense of community that zines do, we'd all be sitting around with big grins on our faces.

Every single issue I make a point about the scene and somehow combating or resisting the mainstream majors out there. As if by miracle, one of my essays from last issue was almost repeated word for word by Tim Yohannon in MRR. If you do not think that this scene of our's has potential for influence and power then go fuck yourself. I do not have the time nor the patience to deal with middle-of-the-road rat-bastards who say "I really don't like their music but their message is good and they are nice guys." Yeah, well my Grandfather is nice and he's got a buttload of keen messages, too, but he's not punk rock or hardcore!!

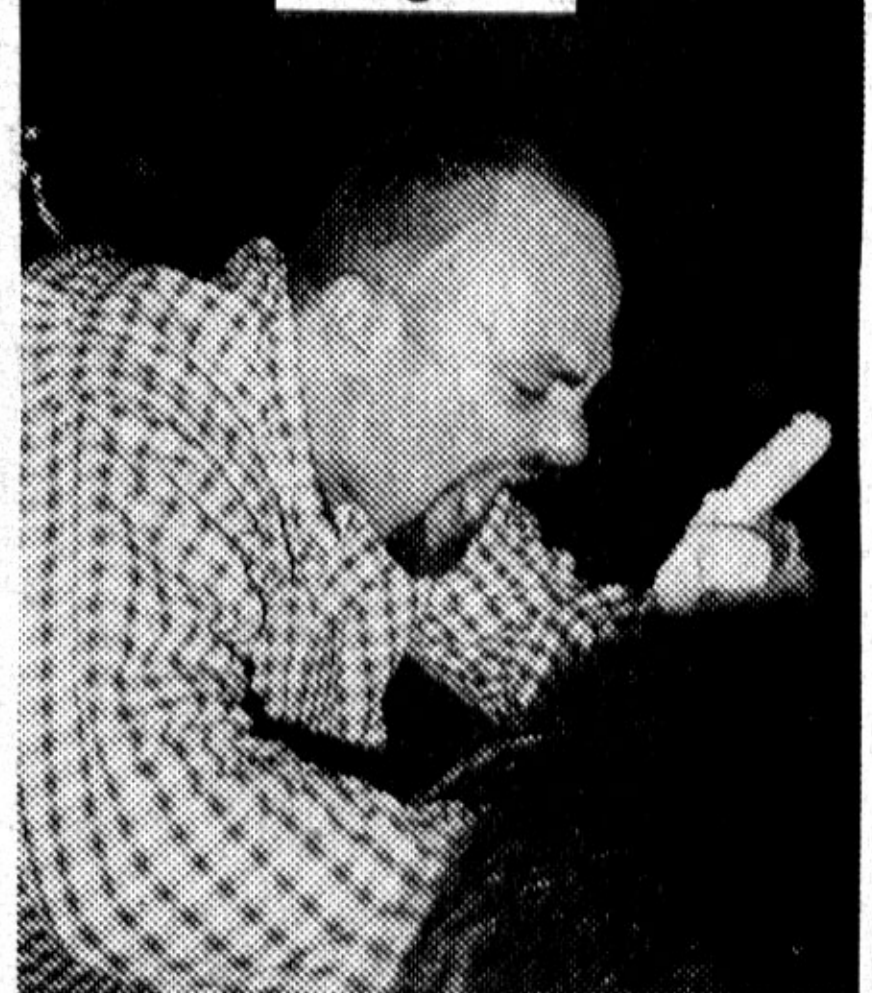
When I go the Tune Inn to see shows in CT, I usually get torn for I get to see some friends and some cool bands, but the crowd always sucks! A bunch of fucking high schoolers who are going through "My So-Called Hardcore Life" hang out, scratching their balls, puffing their cigs, and generally looking as (a)pathetic as you can imagine. I mean, fuck, on a Friday or Saturday night, you're going to spend your time by sitting in a corner and seeing who can sport the baggier shorts? And at the same time, I have never once seen a band in that place try and motivate people (with the possible exception of Cornerstone). So I say "go to hell" to the whole lot of you. I should walk around threatening to kick your asses just to add some spice to your life and provide you with some Monday-morning topics for you and your friends.

So...just where am I going this time with this one? Beats

## **"I can deal with the factions in punk-hardcore just fine as long as everyone realizes we're not enemies."**

the hell out of me, I'm much better at analyzing basketball teams than hardcore/punk scenes. Still, it seems painfully obvious that many of the current divisions out there are complete crap, and very few of us should be saved from the blame. It takes a concerted effort to change things, but it all starts with us as individuals. So if you see me staring down bored little hardcore kids or screaming "I'd rather drink than fuck!" (believe me, that's not the case whatsoever) at some punk show, feel free to let loose yourself. This music thing won't last forever, believe me, so enjoy it while you can. By the way, I'm really fucking pissed off right now and that's way it should be most of the time!!

**Killing Time**





# HELMET



After spending a hellish night in New York seeing Helmet and Sick Of it All, I headed back to the quiet confines of Connecticut only to discover that Helmet was playing a matinee make-up show at some odd club 5 minutes from my house. So, being the sneaky dog that I am, I went over early and conned my way into the club. Soon enough, I gave Page a copy of issue #5, telling him to give it to John Stanier, the drummer, because I heard he was a big basketball fan (I had no idea, but I figured he might be since he wore a Miami Heat jersey when he played). Well, turns out John hates basketball, but he was nice enough to chat with me after the show, and the guy turned out to be pretty fun under all that cool exterior. Interview by Patrick, at the Globe, Norwalk, CT.

**Is Helmet anything more than just a band for you?**

Yeah, it's my life.

**But does it represent feelings and emotions you have?**

Sure.

**In what sort of way?**

If I wasn't in Helmet I think Helmet would be my favorite band. Seriously.

**Does Helmet take on an attitude when you play?**

Definitely. Militant. When we first started rehearsing, it was like work. It's a job. It really is. It's work. If you're in a band and you want to get places, from Step A to Step B, there's a job that needs to be done.

**So where does the fun part come in?**

Being in a band. But this band has never been ... well, it's a lot of work to be in this band, but in the end it's more rewarding.

**Are you happiest when you're playing or when you're hanging with your girlfriend or watching a movie...?**

Yeah.

**Which one? Let's say are you happier today playing drums or hanging out with your girlfriend on the couch?**

Well, tonight was a make-up show, and we were supposed to play last week. Last night was a sell-out show, and this one is kinda anti-climactic. Stayed out last night and I had to get up to play this show. The crowd sucked.

**So hanging out last night was better than playing today?**

Well...no. Playing, for me, is the funnest thing in my life. Even tonight is a perfect example because it was a total pain in the ass to play here, the crowd were a bunch of total losers,



but, yet, I still managed to have a lot of fun.

**So you are happiest when playing music!**

Absolutely. And being with my girlfriend.

**Very good! Do you think people place too much emphasis on music in life? It might vary from you to someone else, but music as a concept?**

I think people do. There's a very elitist attitude when you're in a band and judging other bands' music.

It is only music. And we do take it super-serious but I guess not everyone feels that way. A lot of people are in bands just for the fuck of it. On the other hand, there are those people who don't put enough emphasis on music.

**Well, I'm not thinking just about musicians, but just average people listening to music. Do you think they take it too seriously? If you think about it, ideologically, the number of people involved, the millions of dollars, the managers, the roadies, ...**

I think that being in a band, you have to realize that maybe 15% of the people at a show know what you're doing. When you're a musician and you're passionate and very serious about your music, it's very easy to write off non-musicians. I live with a really good painter and I don't know shit about it. For an artist, their most dreaded thing to hear from someone who doesn't know anything about art is "I know what I like." And that's our audience, in a way.

**Yeah, but a lot of music aficionados like you guys, too. Some people say "well, they just down-tune," but the timing thing did spawn a hell of a lot of imitators.**

If you play those festivals in Europe, like we played Redding over the summer, and of the 80,000 people, maybe 10,000,



not even, know what we're doing. There's nothing wrong with that. I'm not doggin' on 'em. But too many musicians think they know what they like and think if people can't understand it, they're stupid.

**This is more of an individual, non-music question. Are you the type of person you said you would be when you were a kid? When I was a kid, I swore I'd never**



**wear a tie, talk a certain way, and always have fun.**

I think so. Well... that's a difficult question. Deep down inside, yeah. But at the same time I was not aiming to be a musician all my life. I was an advertising major. Still, in a weird way, I am what I wanted to be.

**I'll give you phrases and you give me feedback. It's not word-association...**

You mean like "pig!" apple!"?

**No, not quite. OK, Helmet seems super-serious.**

Are these quotes from an interview?

**No, no. These are things I came up with to see what you had to say. So, Helmet is super-serious.**

I think that's the one thing that has plagued us since we started. Yeah, the music is real serious, but in real life we're a total bunch of jokers. Like tonight was a joke! That was the funnest set we've ever played.

**Almost every band these days seems like a rip-off of Fugazi, Nirvana or Helmet.**

True or false?

**No, I'm just asking. Of course, you're in one of those bands, so it'll seem like you have a super-ego is you agree.**

True. Definitely Nirvana, Fugazi and Jane's Addiction.

**What about Helmet?**

It's gonna seem like I got a big head or whatever but it's kinda fucking true. The guys in Pantera are really cool, but, come on. [laughs] Gimme a break.

**Just how cool are they? [sarcasm]**

They're cool. We haven't hung out with 'em in about 3 years, but they're rock guys, cool guys. The singer is actually really cool. But, yeah, I totally think there's a ton of bands that rip us off. Prong says we ripped them off which

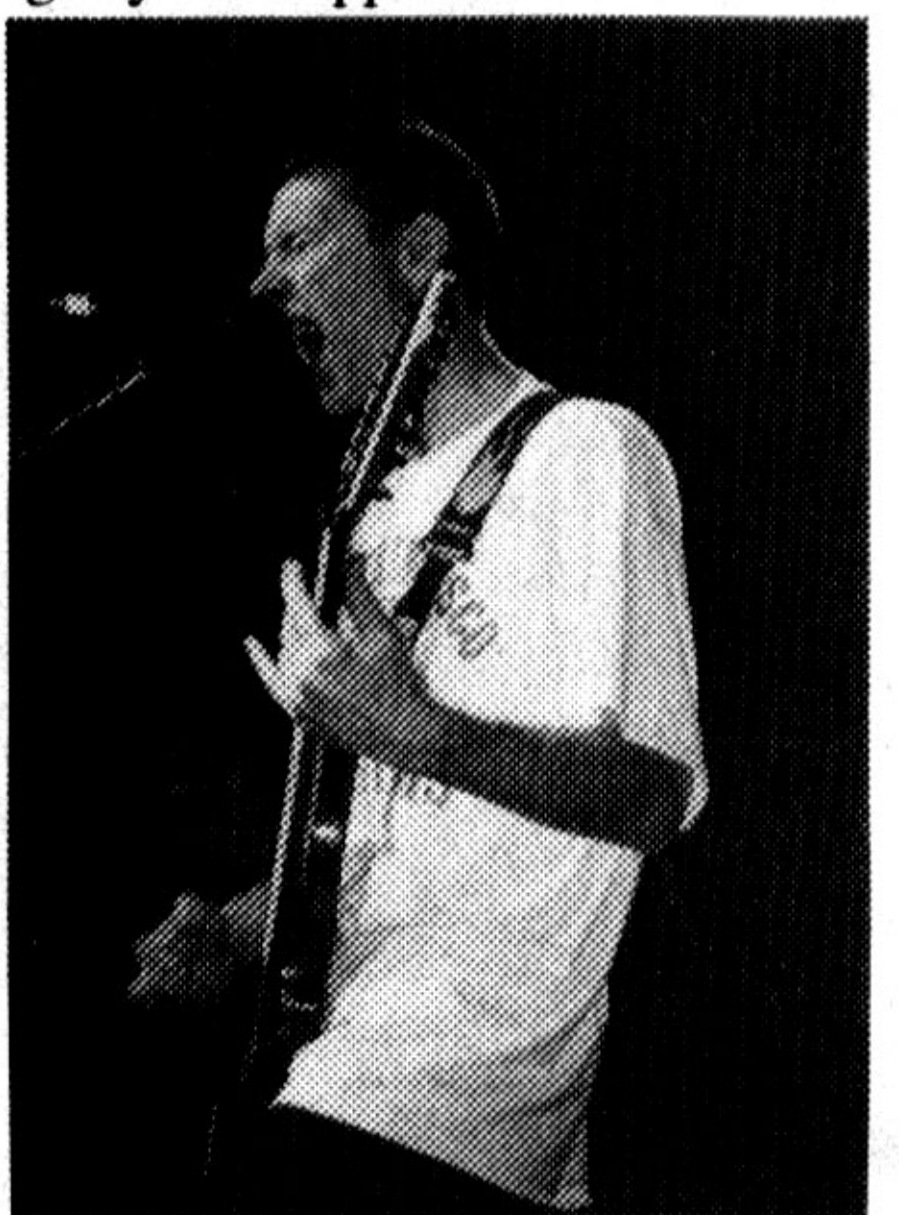
I don't agree with at all. They still go off about that.

**Do they exist to this day as a band?**

Totally. but, fuck, there are bands that blatantly rip us off, but that's bound to happen. Then again, I don't want to be another one of these bands washed away in the soup.

**God is stronger than Satan.**

Obvious.





**Connecticut may be the most asinine state in the country. is like basketball.**

No. I actually think Connecticut is very nice. Very well to do, very prosperous.

**Punk-hardcore achieved 25% of what it could have.**

Hmmm... When I think back to when I was really, really into hardcore...

**Agnostic Front, Cro-Mags or earlier than that?**

'83-'85. Before the NYC explosion shit. All that Cali stuff.

The reason I got into it was because of the music, it was so fast and shit. I could care less what people were singing about. I was never into politics. I was into the Exploited for the music, not them singing about the Dole and shit that had no relevance to me whatsoever. I think a small amount of people took it too serious. And it's totally happening now, it goes in cycles. It is only music. When I was in hardcore, there was no SxE. If you wanted to be down with the punk hardcore, if you wanted to be super-hardcore, you had to be criminal. You were a pussy if you didn't go to jail. The big dudes in the scene were total fuckin' criminals. They were fucked up, all of 'em. Walking GG Allins. The majority of those people got out of the scene and are normal members of

# HELMET

society or whatever. Then there's these people who took that shit a little too seriously, we used to call 'em Lifers, and they totally fucked up their entire life from drugs, getting into trouble, and never growing up. It's totally happening now, too. All this gang shit and people stuck in phases. It's only one kind of music and people get too into "the scene." It becomes their life. Now it's not skinheads, it's this gang/hip hop shit.

**Same with skating. I don't know how hardcore seemed to take on this black urban-awareness.**

Skating I can understand. Skating used to be suburbs and all vert. Vert, suburban and punk rock.

**Yeah, but most skaters are still suburban kids.**

Hmmm...

**Just 'cause they're skating street doesn't mean they're all from the streets, does it?**

No. But skaters now act like they're rappers.

**Alright, next. No one under 6'3" can be in Helmet.**

True. Aren't you going to ask me any sports questions?

**I could. What are some of your favorite sports?**

I hate basketball.

**Well, your band sucks.**

Know why I hate basketball? Because if you hit some fucking awesome basket or something, the ball isn't even in the net and you're already going to the other basket. If you make some killer jump shot, you don't get any praise. In soccer or hockey, a goal is a big deal!

**But you guys never stop between songs too often. Helmet**

Well, OK, true. But if we were soccer, we couldn't stop after every song, get water, and soak in the cheer.

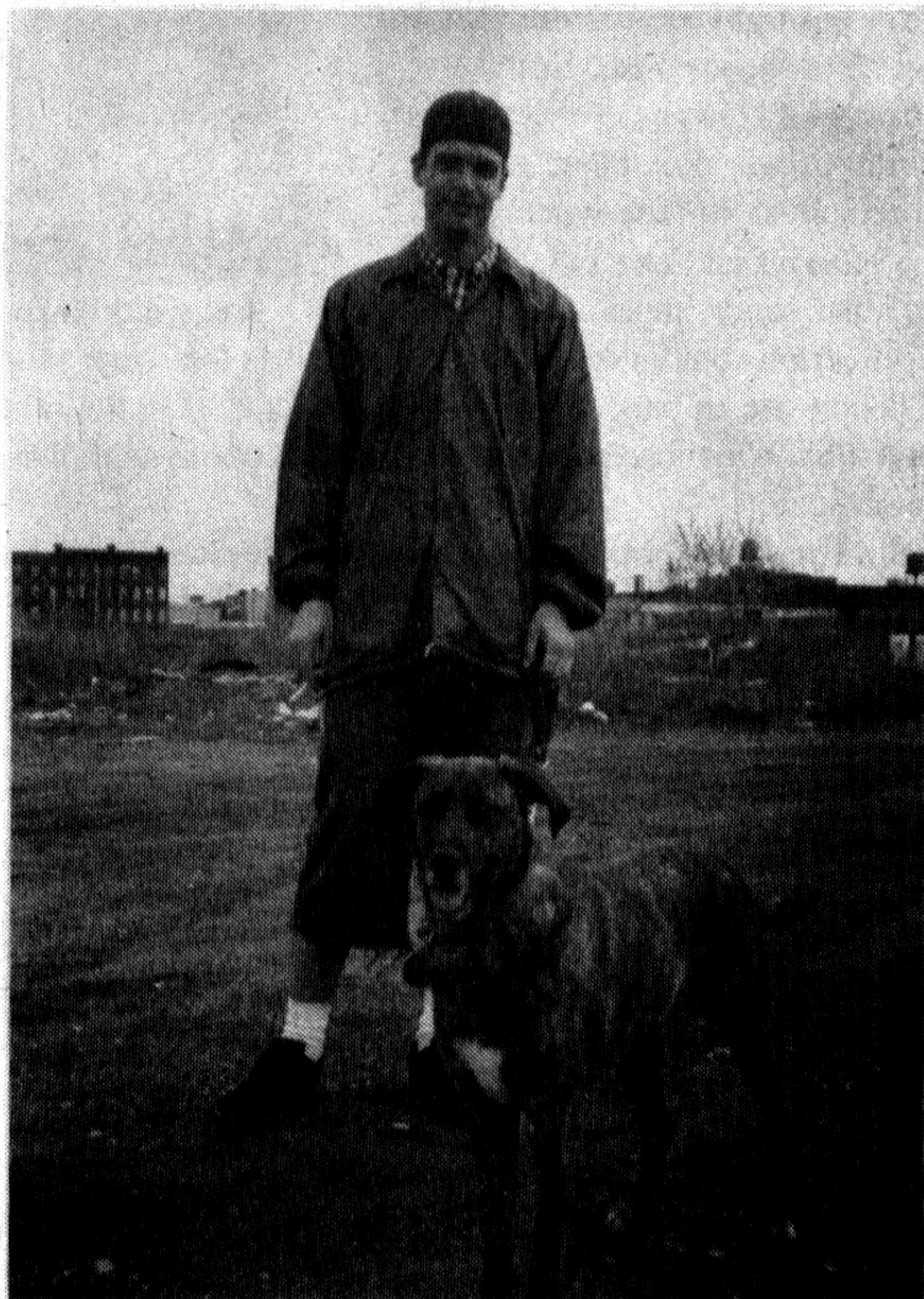
**What about, uh...**

Tennis! I'm into tennis.

**You and Lars [the Metallica drummer].**

I'm into soccer, too. I don't play sports anymore. I'm into sports but I have no time.

**Is that 'cause of living in New York?**



I guess. In the suburbs, you get ESPN, your parents get the paper in the morning, and you can keep on top.

[at this point, the conversation got more and more random, As John and I traded sports stories and about lacrosse, soccer, and snowboarding, one of his biggest hobbies]

**Alright, enough of this shit. Anything left to say?**

Basketball sucks.

**You're an asshole.**

[I tease John about it, but Helmet's last album "Betty" had such shitty artwork that I told him I could come up with something better and cooler. Since I don't think it's wise of me to give out John's address, please send all and any ideas for Helmet's next album artwork to Change Zine and I will give it to John personally. Of course, John makes no decisions regarding this stuff for the band, but I think he'll get kick out of it anyway. Just label your envelope "Helmet Boy" and I'll send it to him directly. PS- This is not a joke.]





JOHN STANIER

BROOKLYN  
AINT NUTHIN  
TO

FUCK WITH

UNTOUCHABLES  
GRAFFITI  
GANGSTERS  
95



According to our records, Change Zine had a better accuracy of predicting the finish of the NBA teams than almost every major newspaper and magazine. Using a chart that figures out the total number of possible placements for a team based on a prediction for the entire NBA (27 teams), Change Zine scored a remarkably low score of 22 (the lower the better). There were 123 possible placements for the teams. By getting 22, we only missed the exact finish of the entire NBA by 22 places (for example: we picked the Knicks to beat out the Magic, but that didn't happen, thus 2 points went on our chart because the Magic went up 1 in the finish and the Knicks went down 1). Who says punk rockers don't know basketball?

## Patrick's 1995 All-Star Teams

### 1st Team

Hakeem Olajuwon

Dennis Rodman

Shawn Kemp

Mark Price

Mitch Richmond

6th-man: Anthony Mason

### 2nd Team

David Robinson

Scottie Pippen

Jamal Mashburn

Vin Baker

Rod Strickland

6th-man: Byron Scott

### 3rd Team

Shaquille O'Neal

Penny Hardaway

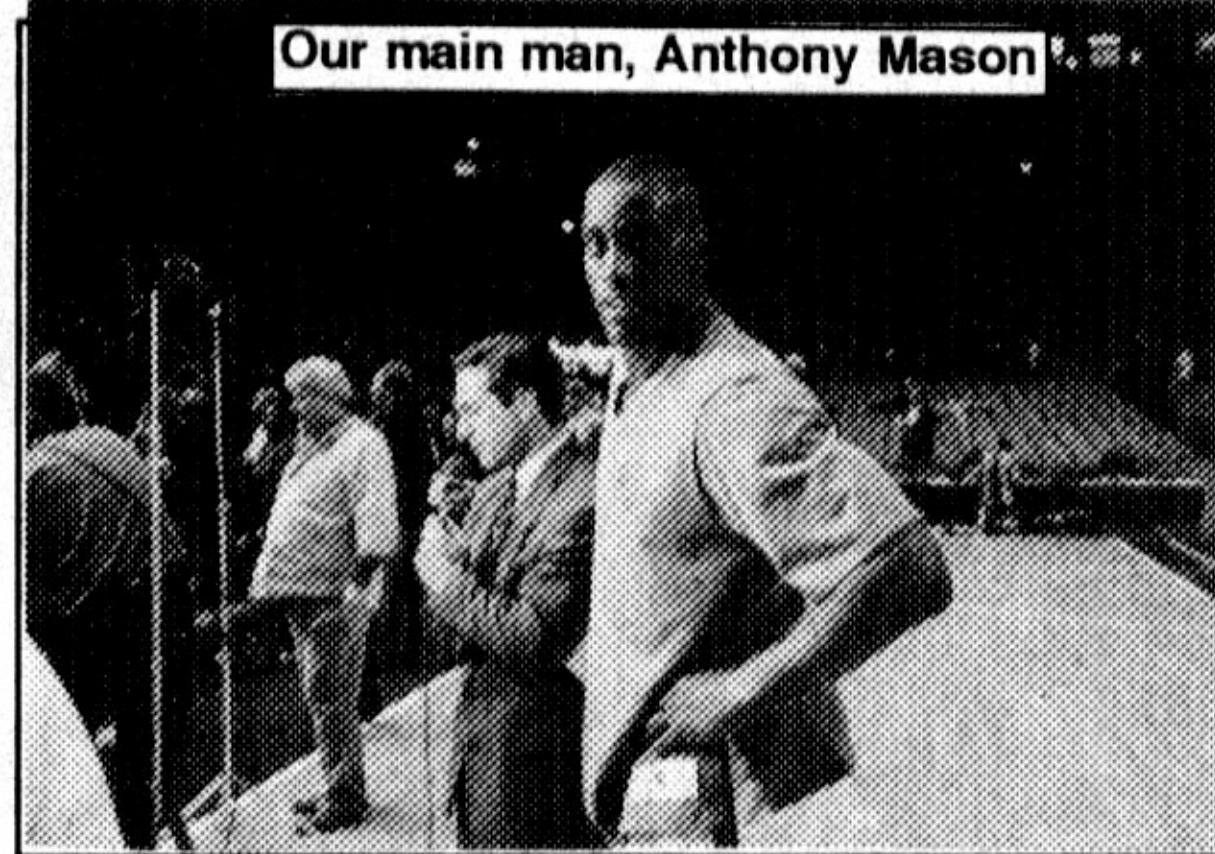
Charles Oakley

Reggie Miller

Gary Payton

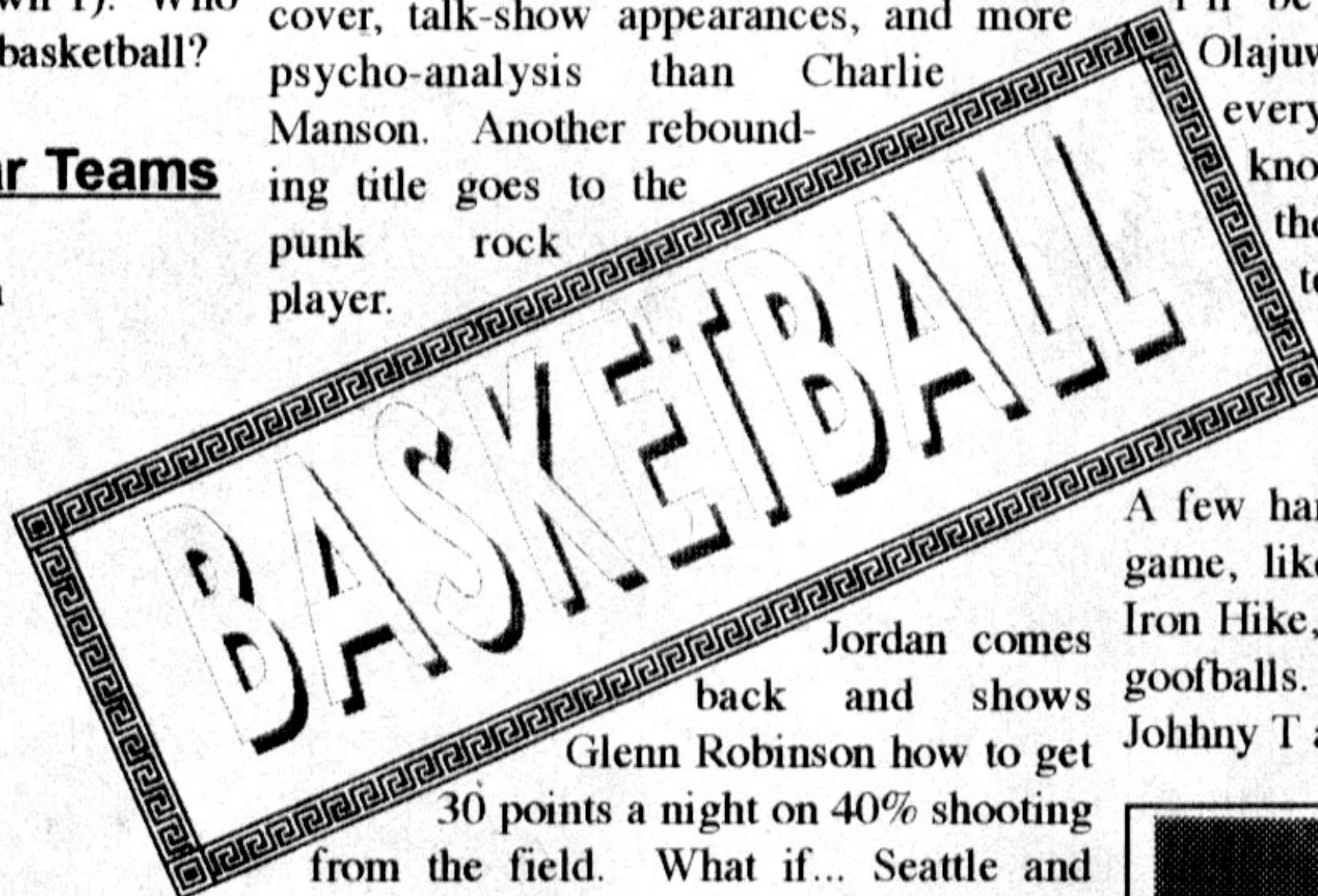
6th-man: Sam Cassell

Issue #5 cover boy Anthony Mason wins the NBA's 6th-man award as best player off the bench. Of course, Mason forgot to shoot the fucking ball against the Pacers in the playoffs, but what are you gonna do? Interesting to see where he goes next year.



Our main man, Anthony Mason

Dennis Rodman, a Change Zine favorite, gets national headlines, a Sports Illustrated cover, talk-show appearances, and more psycho-analysis than Charlie Manson. Another rebounding title goes to the punk rock player.



Jordan comes back and shows Glenn Robinson how to get 30 points a night on 40% shooting from the field. What if... Seattle and Chicago made that trade over the summer, swapping Pippen for Kemp? You'd have a tough time arguing that they wouldn't be meeting in the Finals if it happened. Kemp and Jordan on the same team? A more than scary thought. Their merchandise value alone could bankroll the purchase of Africa.

If anyone isn't yet convinced the NBA is fixed, ask the Charlotte Hornets. There is a huge story out there just waiting to be broken about the NBA powers that be, the advertisers, and the refs. I might sound like a radical leftist nut, but the refs are getting just a bit out of hand these days.

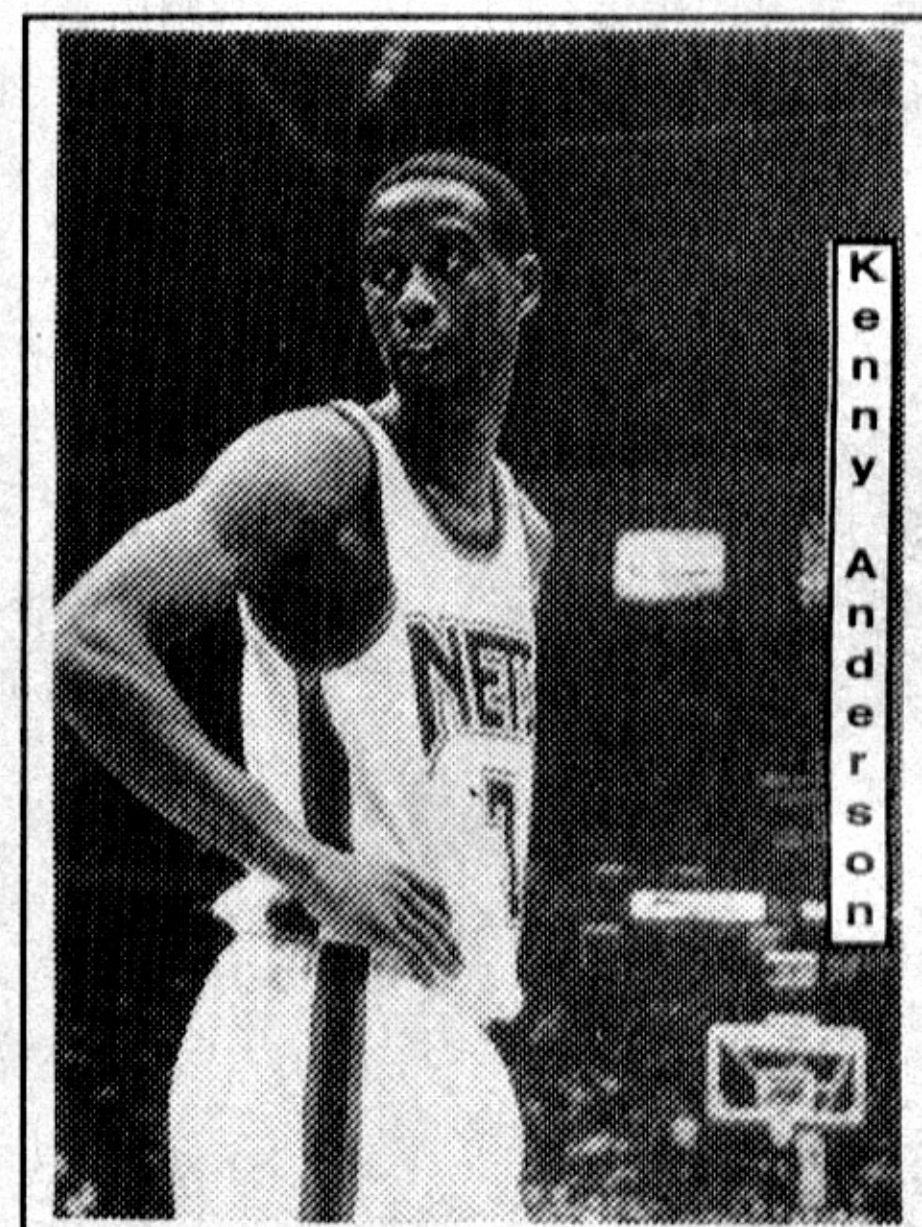
Story of the year in college basketball last season was not UCLA, Arkansas, or UNC... it was the UCONN women's team. I believe they went 31-0 on the year, winning the national championship. They had tenacity, outside touch, balanced floor movement, rebounding skills, and excellent team chemistry. Damn, they were good!

This NBA off-season will be one of the most important in years, as labor troubles, expansion drafts, and free agency may very well alter the look of the NBA and the teams forever. As of now, money-hungry agents and asshole coaches are kinda spoiling my NBA summer, but I'm looking forward to this upcoming season as the talent level may start to even out unlike last year. The Western Conference was so much better than the East

that it was ridiculous.

I'll be damned if the Rockets and Olajuwon didn't kick the shit out of every team they played. Of course, I know Rockets fans realize that if they played either of my favorite teams (Sonics/Knicks), it would've been a different story. Don't deny it.

A few hardcore/punks challenged us to a game, like Killing Time, Snapcase, Cast Iron Hike, Shift, Enkindel, and some other goofballs. Of course, we've yet to play, but Johnny T and I know it ain't no contest.

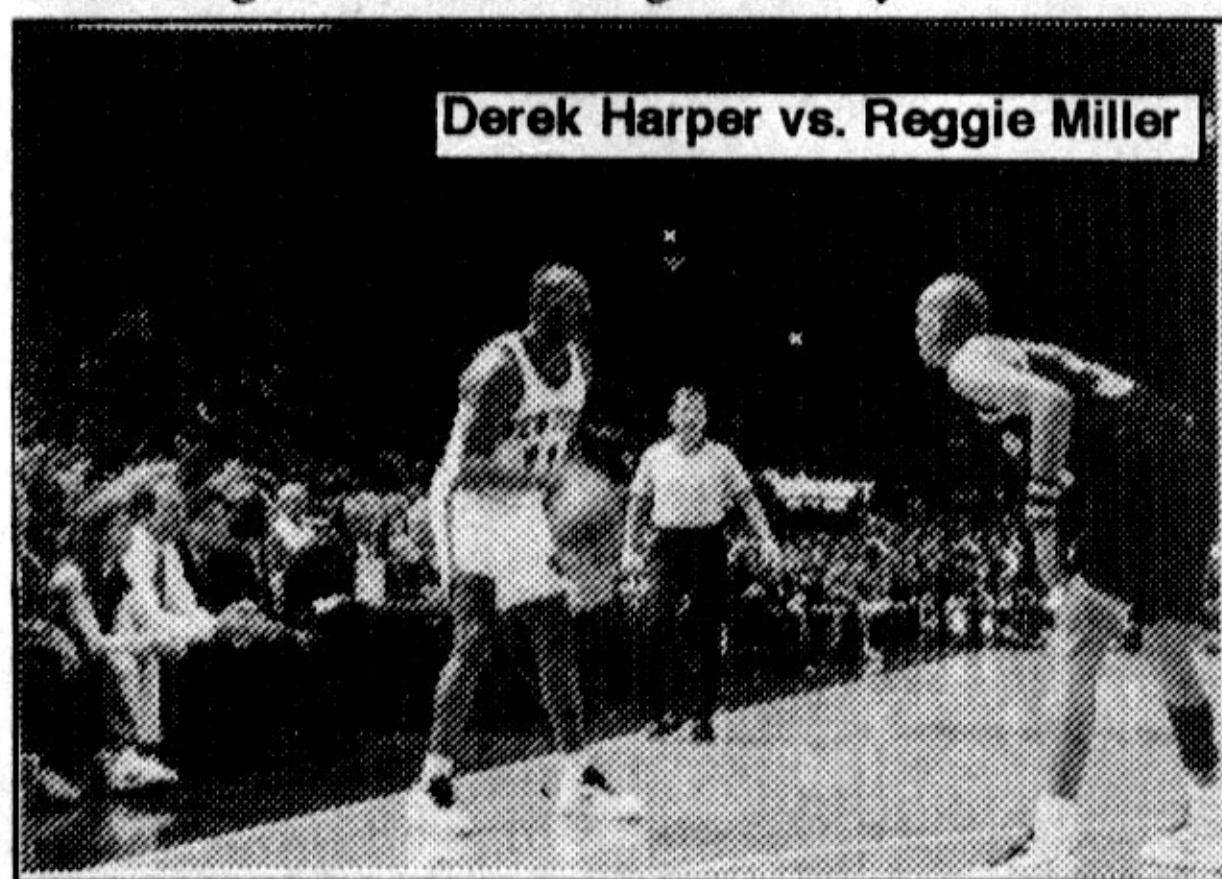


Kenny Anderson

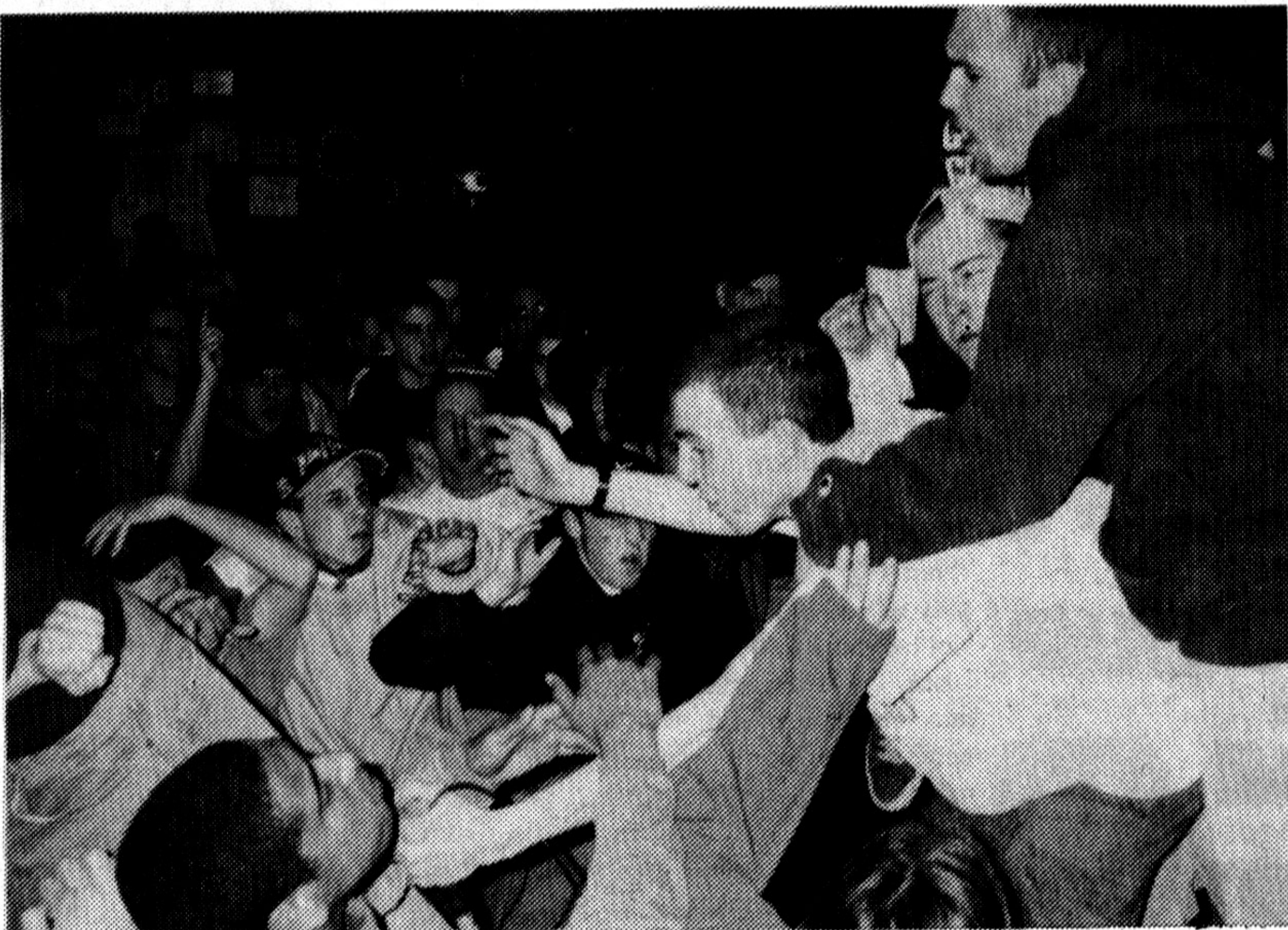
We got to see many games last year for free: 4 Knicks games, 1 Nets game, 1 Sixers game, 1 Celtics game... seeing the NBA up close is unreal, better than any band I'll tell you that much. Everyone asks me if those Knicks interviews are for real: yeah, they're real and the photos are all our's as well.

If Mason leaves New York I'm gonna move to the city he goes to. Why not? Wouldn't you move to get closer to god?

## Derek Harper vs. Reggie Miller







Energy, spirit, and commotion: 3 things hardcore is supposed to have yet rarely does. If just 10% of the hardcore bands out there had Cornerstone's conviction to play without giving a fuck about what everyone thinks or what's supposedly hip these boring days, the world would be a better place. Patrick sat down with Toby Dalsgaard, vocalist for Cornerstone, on March 17, 1995 at 1:45 AM at Dunkin Donuts in New Haven, CT.

I thought H2O was awesome. Not a lot of crowd to see 'em and not a lot of people were into what they're doing. I heard they're on Epitaph which blows my mind. It kinda scares me, actually. I thought Deadguy was awesome. They were pretty intense. Evil! I like that stuff. Killing Time -- well, you get what you pay for. Nothing new with them but that's what's cool about 'em.

**Cornerstone, to me, is a bunch of kids. How old are you guys?**

I'm the oldest and I'm 19. 16, 17, 16.

**So for people who don't know, you guys play old school hardcore, right?**

People call it old school, but it's just hardcore. We're playing the music we love. The metally-shit I get into somewhat, but it wasn't why I got into hardcore. I wasn't some freak or something, but nothing beat the feeling of hearing the Cro-Mags or Wide

**"I hope no one would ever take a band's lyrics more seriously than their own thoughts."**

Awake. I talked to the band, and hardcore gives us a feeling no other music can. It's a special feeling. It rocks our world and hopefully we can play until people younger than us get into it if we put it in their face. Maybe they can see how exciting it is. For me, there's only one school -- 3 chords and a lot of energy.

**What about the lyrics? They seem like conventional, SxE lyrics.**

No, not at all! I really want to stress to people that that's not the case whatsoever. There's not one song in our whole song titles that has anything to do with beer, drugs or any of that shit. As far as lyrics are concerned no one is going to change the world with words. I hope no one would ever take a band's lyrics more seriously than their own thoughts. It's great to get inspiration and energy from the music, but as far as SxE is concerned with regard to our lyrics, we aren't gonna change anybody. Our lyrics are about knowing what the world is, and taking it for what it is. It's a pretty shitty place and not an easy place to be yourself, but take control, move forward. It's not about drinking and doing drugs, it's



about doing what's right for you. Do drugs and smoke crack if you want; fuckin' do it and don't let anyone tell you different.

**So what does stuff like veganism, Krishna, and metal mean to you? That's all stuff that has crept into hardcore.**

**What are you gonna do? I can't get up on stage and say "fuck this and fuck that, this is hardcore, this isn't hardcore." I know what it means to me, and no matter who's on stage playing, I'll always have the records at home and know what I like.**

**What are you gonna do? Things change, times change. It's a whole new crowd here. Most of the older guys just aren't involved anymore. It's changing. Who's to say this isn't hardcore?**

**What can you do in Bethel, CT besides play in a band and go to school?**

Not too much to be honest. There's no kids I hang out with in Bethel because no one's into what I'm into. I work a lot. I work hard. Try to go to school, save up some money. I put together locks all day. Go home, go to Trash American Style, buy some records. I love doing the band. The band is my life. I make phone calls, I write letters. It's a lot of fun. I have a good time meeting people, sending demos, talking to people. But the band really keeps me busy. **Do you think that being in a town like Bethel and having to be a loner is a natural outlet for HC?**

I wouldn't think that on my own. I wouldn't say "that's why I'm into HC." But it could be true.

**But does being in a small town motivate you?**

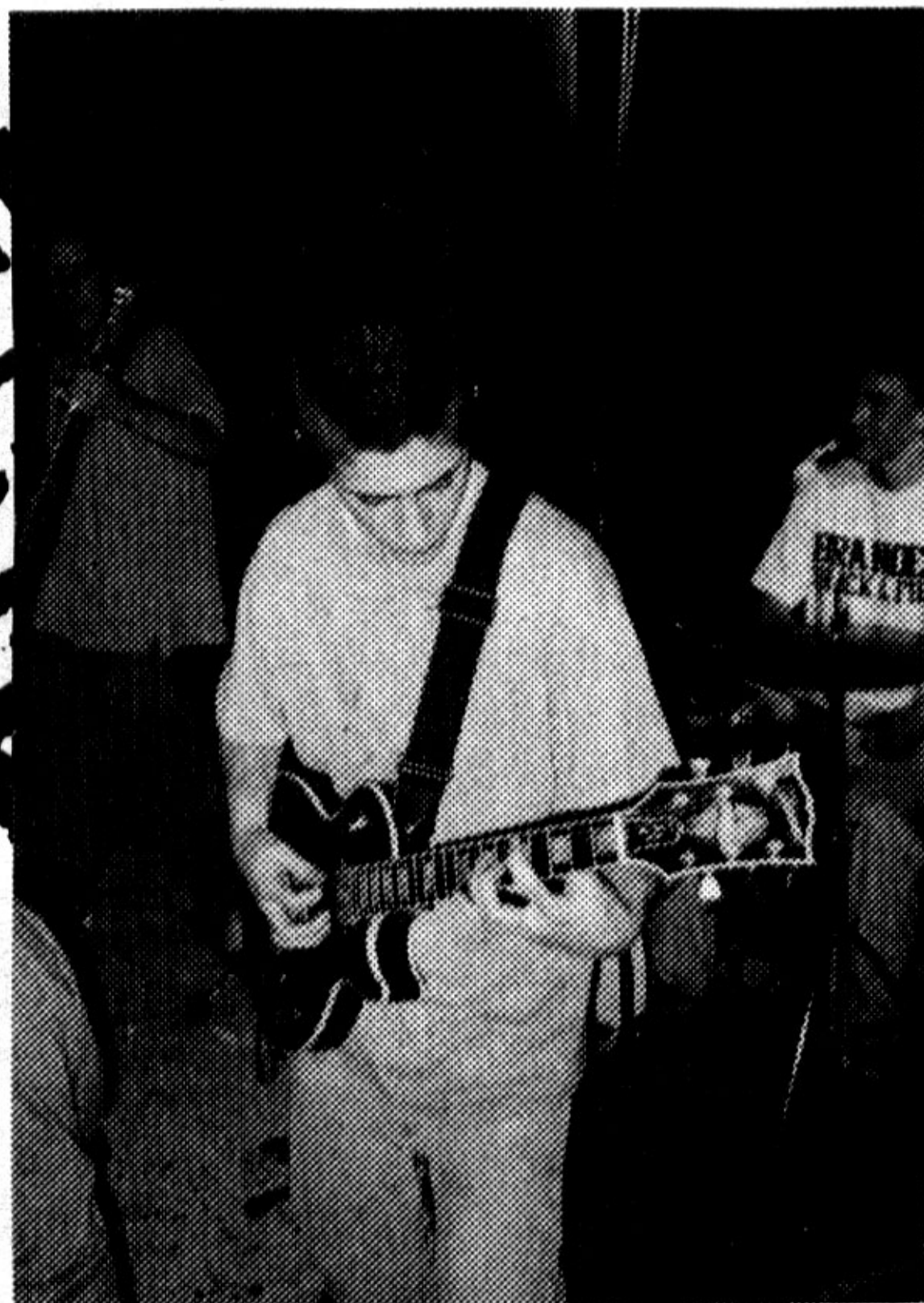
I've got a lot of time to kill. It doesn't motivate me, but when I go home, I say "well, geesh, why don't I go make flyers for the band or make a new logo?" But, maybe subconsciously, the loneliness does happen to affect me.

**Maybe you can give me a few words with regards to CT. I'll give you different aspects of CT and you give me your band's perspective. What about the Tune Inn in New Haven?**

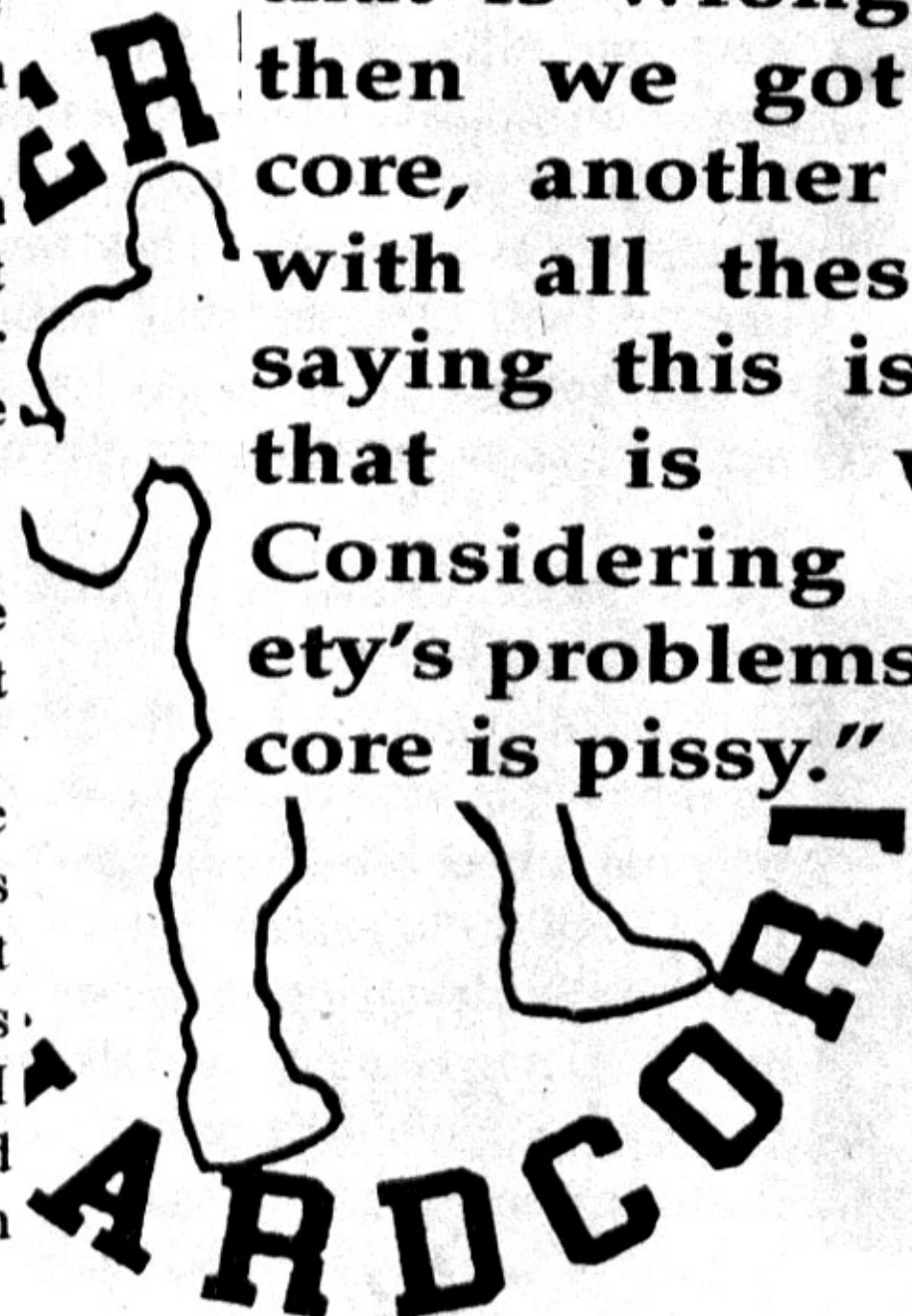
Well...

**You can't bad-mouth it, I know, because you need to get shows here, but what about the scene here?**

There's a lot of kids that just hang out at the Tune Inn and mosh it up or whatever. This is not our crowd, this is not our friends, but what it boils down to is another stage for us to play on. As far as the Tune Inn goes, I hear a lot of bad shit about it and I could probably say a lot of shit, too, but then



**"So many kids want to change the world. We've got so many cliques in society, so much hatred; people saying you gotta do this, you gotta do that, this is right, that is wrong. And then we got hardcore, another clique with all these kids saying this is right, that is wrong. Considering society's problems, hardcore is pissy."**



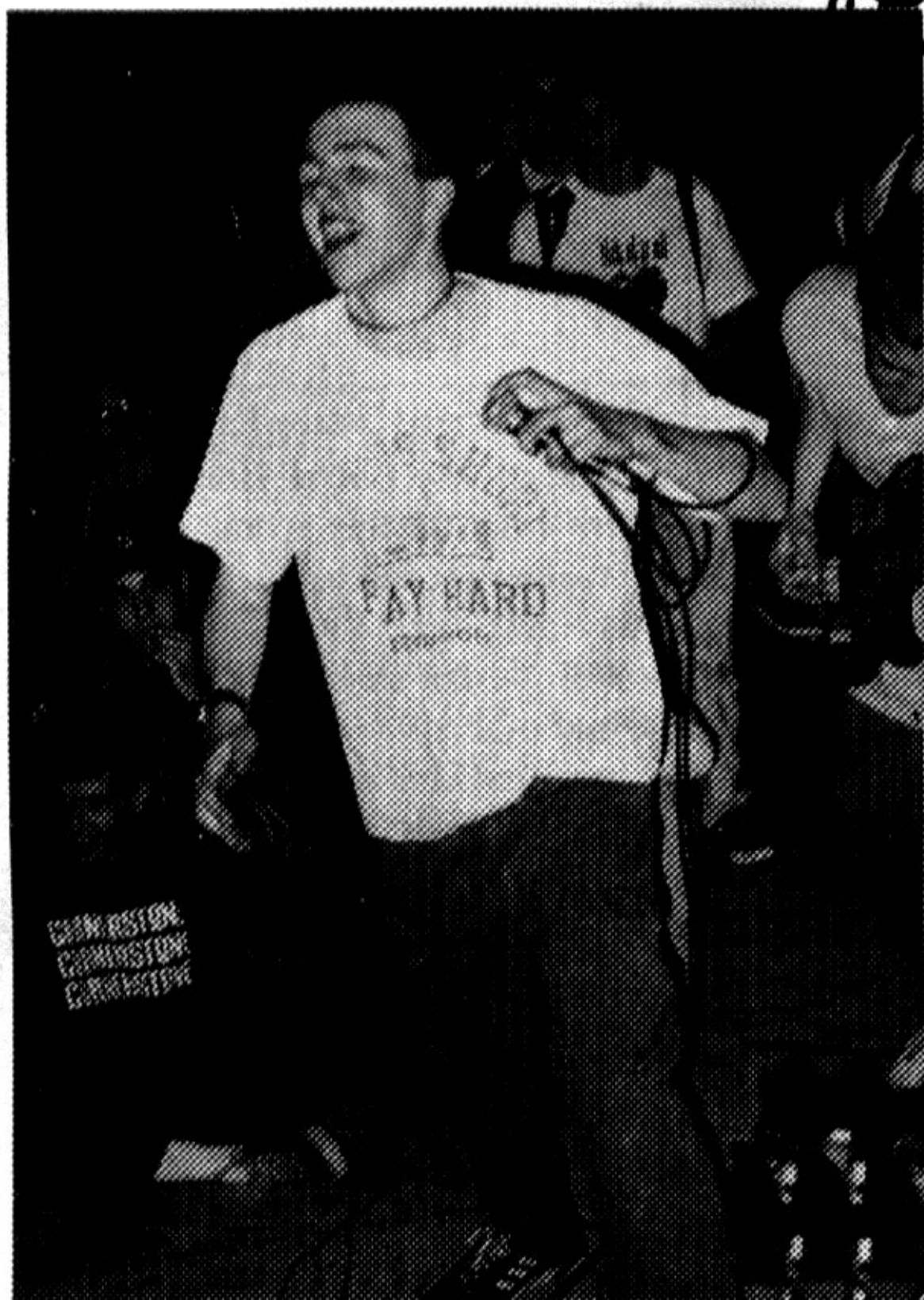


again, Fernando gave us our 1st show and believed in us enough to give us this show. On a personal end of it, the money this club makes or doesn't make, what are you gonna do?

#### Studio 158?

We play our worst shows there but those guys have really helped us out, too. It's a great club, but it's too far out and every time we play, it's been horrid. There's a lot of great minds behind it. But there's lots of kids at 158 that talk a lot of shit and it just gets me upset. There's a lot of cliques around there and they think we're unintelligent because we play 3-chord HC when they play D-tune minor chords all over their fretboard and think they're more intelligent. I think that's just ridiculous. We just wanna have fun and play music we like. I go into the bathroom at Studio 158 and see shit written about us. They can stereotype us like that, but it's bullshit. I don't stereotype them and just assume they wear Buddy Holly glasses and eat pita bread wafers. It causes needless animosity. I just wish some of these guys who talk shit about us or write on walls would just come up to us or read

**"Do drugs and smoke crack if you want; fuckin' do it and don't let anyone tell you different."**



**"With all the shit around us, the weekends are our last bit of fun and now hardcore is turning into a fucking summitt meeting."**

the lyrics fro once. Then again, guys like Vic from Cable and Charlie come out so see us and support us.

The Bristol Skate Park has good shows and we have a lot of fun there.

There's just so much shit in HC. So many kids wanna change the world. We've got so many cliques in society, so much hatred; people saying you gotta do this, you gotta do that, this is right, that is wrong. And then we got HC, another clique with all these kids saying this is right, this is wrong. Considering society's problems, HC is pissy. It's stupid 13 year old politics. I know a lot of people will be disappointed to hear me say this, but it's just so stupid some times. HC has power and it's an encouraging thing but it's not gonna change the world. The idea that "together we can make a change" is utter shit. It's been goin' on for 10-15 years and nothing's changed. There's still assholes and fights at every show. Just realize what this world is and who you are in this world. With all the shit around us, the weekends are our last bit of fun and now HC is turning into a fucking summitt meeting. Someone needs to just get up on stage and play "We Gotta Know." It's fun, it's exciting, but you gotta change yourself, what's in your own head. Use HC for that; get fucked up, get excited. Do something positive, hell, do something negative -- whatever's right for you.

I would just like to add that more people need to listen to the Cro-Mags. Buy it and memorize it!





# Fanzines

**Afraid Of The Truth #5-** Having seen this zine grow/develop/change/deviate since issue #1, I remain confident in my assessment that editor John Roy has just now hit upon his potential to write well. This zine is what you would call a "personal" zine, leaving the music aspect on the outside and the individual's emotions on the inside for all to read. Between you & me, I steer clear of personal zines with the exception of 2 or 3 of 'em, and you should be aware that I have just added this zine as well.

What you will find in this compact issue is a number of essays/tales on a number of personal things ranging from John's Portuguese heritage to NYC to his sexuality. Unlike past issues, these writings seem more focused and also more universal in appeal.

I think this zine is free, so if you ever see it., take it. I recently saw John at a Snapcase show wearing a "Emo Fag" t-shirt. We all do what we can to change hardcore, I suppose.

free, 26 half-size pages, 362 Highland St., Wethersfield, CT 06109

**All The Answers #2-** Cool name, I wish I had thought of it. Anyway, I've heard this zine mentioned here and there, and I must admit that the hype ain't half-wrong. This Arizona project has got size, substance, and something to say. Good interviews with Horace Pinker, the Bollweevils, and John Yates (who runs Allied and does graphics for Alternative Tentacles). There is a decent amount of scene/punk commentary as well, most of which is right on. Reviews (music & zines), ads, and graphics compile the rest, though you better take some time to finish it all.

Considering the age of this zine it sure has a lot going for it. The layout is more than decent and the voice is heard loud and clear. The focus may be on the Fat Wreck/Lookout/ Dr. Strange style of music, but it interested me. Excellent job and psyched to see more.

\$2, 58 pages, 207 W. Clarendon 14B, Phoenix, AZ 85013

**Anthropomorphic #9-** The 2nd-to-last issue of this consistently informative zine. Quicksand, Jerky Boys, and 3 other shitty bands are interviewed this time, continuing Douglas' knack for getting good subjects. The best part of #9 is the great piece on Pulp Fiction and creator Tarantino that any remote fan should read. Reviews and poetry round it out. Hope he goes out with a bang next issue.

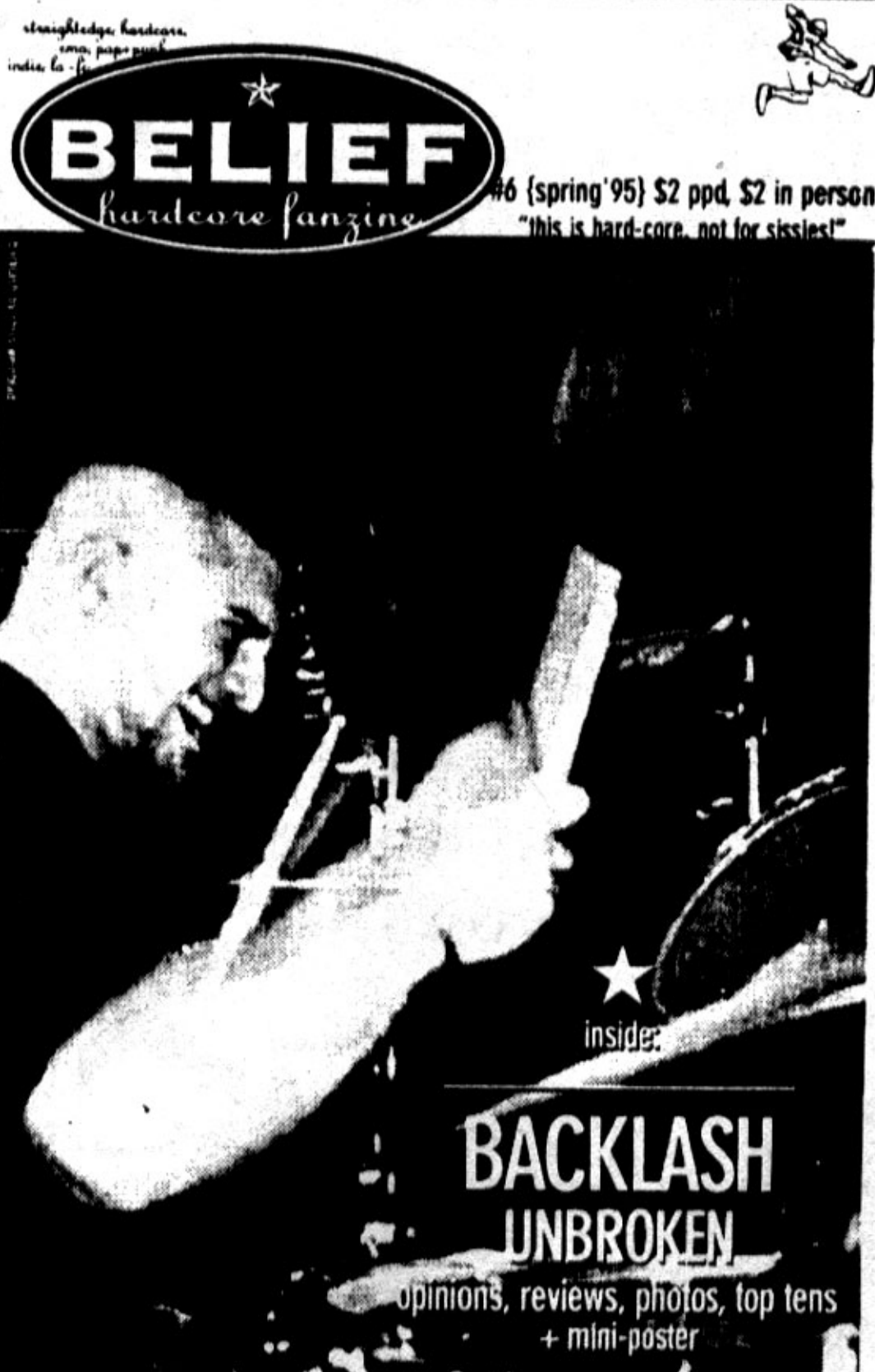
\$1.50, 221 pages, PO Box 37456 Oak Park, MI 48237-0456

**Anthropomorphic #10-** Well, he didn't go out with a bang. This final issue seems more rushed than anything else, as if he had to get it done before he graduated, which very well may have been the case since there's not one photo in the entire thing. Actually, there's not even one interview, just lots of reviews and some of those Top Ten Lists for best videos, movies, albums, etc. Rather anti-climactic to say the least, but what are you gonna do? 20 pages. see address above.

**Belief #6-** Better and better and better and... Chad and Chris (a West/East Coast team) have put out their best issue, yet. Chad has put his politics to the side, Chris has now mastered the art of criticism without getting too personal, and the unique layout style has become a solid, identifiable fixture.

This edition has Unbroken and Backlash as the interviews (hey, Chris, didn't I just see a Backlash CD on Trip Machine?- just playing with ya'), with tons of reviews (they take up half the zine), and a couple pages full of opinions/lists from the boys. What struck me most about this issue was the honesty and new-found commitment to hardcore that permeated both the opinions and the reviews (very well done). They sure cram a lot of words in this zine with intricate graphics-work. I'll have to ask Chad for some lay-out help.

\$2, 38 half pages, 2214 Lake Forest Ct., San Bernadino, CA 92407-2478



**Brushback #1-** Quite a surprise especially considering its origin is CT. This zine is an all-glossy photo zine with some cool bands inside. The guy who did this seems to be an old scenester who for some reason decided to put this out now (about 7-8 years later). My god, time flies! Notable bands include Government Issue, Verbal Assault, Scratch Acid, Scream, Gorilla Biscuits, and others.

I always like photo zines and this one must have cost tons of \$ to print. The photos are OK (not as good as Intermission by any means) and other photographers include the triumvirate of old school New England zinesters, Jim Testa, Al Quint and Scott Monroe. I wish the guy put in some words or memories because it took me all of 30 seconds to get to the last page.

\$3, 26 pages, 139 Sunnyside Ave., Waterbury, CT 06708



**Budget #4**- An underrated HC zine that deserves more attention than it is currently getting. Issue #4 is mostly all photos, capturing bands like Angel Hair, Policy of 3, Greyhouse, though they get pretty diverse. Still, there's an Avail interview and about 10 personal essays done by Chrissy that add a great dimension, and the great quality of printing doesn't hurt, either.

Looking like Tidbit or Indecision (same paper style and cut/rip look), **Budget #4** is a great job done by a person devoted to this thing called hardcore.

\$2, 38 pages, 2707 Valmont Rd. #A211 Boulder, CO 80304-2916

**Catch Our Breath #1**- Very good 1st issue. This FL rag adheres to the basic zine formula of interviews, reviews, and commentary, and do a fine job of doing so, though the interviews could use a little help. Sleeper (I forget their new name), Clairmel, Craig Chapman (**Outback** fanzine), and Norm Arenas (**Anti** fanzine) are the people interviewed, and I like the aspect of interviewing zinesters.

As usual, many of the commentaries are anti-establishment, but I didn't take away much from them. The zine and record reviews were alright, but, man, the flyers in FL suck!! With FL picking up more and more momentum these last few years, I'm glad to see a zine start up that has a good attitude and direction. Keep 'em coming.

30 pages, c/o Scott Keene 5215 S. West Shore #31 Tampa, FL 33611

**Dogprint #4**- Another hardcore zine that teases me with its possibilities of being different yet ends up looking and reading like all the rest of 'em. Interviews with Endpoint, Railhead, Unbroken, and the Italian guy who runs SOA Records; nothing special derived from them. Of course, there are tons of hardcore photos and lots of ripped/torn layout that you've seen before.

Maybe I'm being overly-critical but I've just seen this zine in too many different places and they all look the same. The varying viewpoints on abortion was very good and some of the photos looked OK, but it all came across as rather conventional. Still, the quality of the printing is good and the size is OK.

28 pages, \$2, PO Box 84, Suffern, NY 10901

**Dysfunction #3**- The only CT zine I read that actually gets me excited. Take that to the bank. Farside (how many people interviewed them that night in CT?), Floodgate, and Food Not Bombs are the interviews, and Rob always does a good job with 'em. You will of course find some music reviews, photos, and a few essays.

Interestingly enough, this zine isn't as much good as it is modest, something I find refreshing. The potential for a great zine is there, of that there is no doubt, but I get the feeling that **Dysfunction** is more about contributing to a scene than it is about uplifting or changing it. More viewpoints from Rob wouldn't hurt, but that's no big deal. With some \$, some time, and some distribution, **Dysfunction** could make some real waves. But until then there is nothing to complain about.

\$1.50 ppd, 26 pages, PO Box 2186, 100 Institute Road, Worcester, MA 01609-2280

**Extent #4**- A relatively new Boston HC zine that seems to have a decent amount of diversity and more than decent contents. This newsprint effort has talks with Still Life, Dave Smalley, Split Lip, Dave Sine of Tidbit fanzine, plus a tour diary done by Farside. The interviews weren't too special but at least this guy can recognize damn good bands/zines. Also inside are a few commentaries, photos and tips on making a zine.

I've heard varying things about the kid who does this zine (mostly negative), but I gotta tell ya' that **Extent** is a very good fanzine that is seemingly done with integrity and honesty. The reading is decent, the layout is nicely varying, and the size is alright. It got my \$1.

\$1.50, 38 pages, John LaCroix 148 Hillside St. #2 Boston, MA 02120

**Fizz #1, #2**- With a move north to Seattle and the addition of one "z" in the title, **Fizz** continues to produce a thick zine with always-interesting content. Primarily a music zine that focuses on the lighter side of things (beer, jokes, and drunks), the fact is that while **Fizz's** love for goofiness is evident, their affection for good bands is even stronger. A few of the bands in these first two issues: 7 Year Bitch, Rancid, Wool, Silver Jews, Sicko, Fluf, Fastbacks, NOFX...

What truly separates **Fizz** from all the other "hip" magazines these days is that Cathy and her crew are willing to have fun and insert things in the zine that certainly more punk than profit. Some of the stuff gets excessively silly and I think I miss out on a lot of in-jokes. But, there are listings of things to do in various cities each month, in interview with a regular fan, fashion, label interviews, toys (!), zine listings, videos, games... Fuck, is you can't find anything to read in these 122-page issues than you either have the reading level of Chaka from "Land of the Lost" or you need to loosen the fuck up!

\$2.50 (each), 112 pages, 1509 Queen Anne Ave North #276, Seattle, WA 98109

**Hardware #6**- Brett and Dave are at it again, letting little time go between issues. It seems as if **Hardware** has now become somewhat of a force as far as hardcore zines go on the East Coast and I only hope they are able to keep pounding 'em out. This issue they have interviews with Los Crudos, Assfactor 4, Devoid Of faith, and Monster X (2 bands I know, 2 bands I don't know). The interviews are OK, but what keeps me turning the pages this time are the reviews (live, zine and music) and their opening rants'n'raves.

The difference between **Hardware** and most hardcore zines (maybe all) is that **Hardware** reeks of honesty and fun at the same time. You might say "well, HeartattaCk is honest and Trustkill likes fun" and all I'll say is "shut up!" Issue #7 will be the NYHC issue, so I'm psyched!

\$1, 46 pages, David Koenig 216 W. Munsell Ave. Linden, NJ 07036 or Brett Beach 467 Valley St., Apt. 7D Maplewood, NJ 07040



**Hellbender #90210-** This kid is fucked up (but I still gotta give him his due). Though much better than the past 2 issues, issue #90210 is still far from what we'd call a great zine. Thing is, the kid behind this thing, Jason, doesn't give a flying fuck. At least some of the interviews are longer than 5 seconds this time. A very short yet funny talk with his idols Slayer, a funny one with Kevin Murphy of Farside (here's a question he asked: "so you're basically blowing all your money on hookers and reefer probably, right?") What balls!!

Honestly, this zine frustrates me because it has so much potential yet Jason somehow gets away with it. What is really scary is the interview with some serial killer in prison (is that real?!) that I found more interesting than 99% of band interviews I've ever read. Pictures, ads, essays, and other shit fill up the copied pages, though I just wish he'd work a little bit on the layout! If you approach this zine with the right attitude, you can actually get something out of it. I may be alone in saying this, but I like this zine!!  
\$1, 42 pages, c/o Jason Horton PO Box 547 Vails Gate, NY 12584

## IN EFFECT

#5 #5 #5 #5 #5

## SHEER TERROR YUPPICIDE SICK OF IT ALL



**In-Effect #5-** Continuing its resurrection and devotion to tough-guy NYHC, this time they talk to Craig of Sick Of It All, Sheer Terror and Yuppicide. The copy quality is excellent and the photos are clear, but the straight-forward layout and thin size don't help. Where the quality in this zine lies, I think, is in their commitment to a scene that, for better or for worse, goes largely neglected outside of NYC. Good job, and those into NYHC should check this out.  
\$2.50 ppd, 26 pages, 119-16 8th Ave., College Point, NY 11356

**Jersey Beat #53-** I read lots of zines. I mean lots of 'em! I've seen all the cool ways to do layout, read tons of self-pitying diaries, and gazed upon more shitty pictures than my eyes would have liked. And do you know why **Jersey Beat** still excites me more than 99% of the zines out there? Consistency.

**Jersey Beat** is always thick, has a variety of interviews (this time it's Mike Watt, Quicksand, Jeff Buckley, Ff and some others), lots of reviews, and good photos. Bands in the NY/NJ area should thank their stars for Jim Testa and his dedication to local, indie music, as shown in this issue which has a great, thorough article on the NYC scene.

\$2, 80 pages, 418 Gregory Avenue Weehawken, NJ 07087

## JERSEY BEAT

ISSUE #53 WINTER 1995

MAKING IT  
IN:  
NEW  
YORK

\$2.00

A Special  
Report:  
Making It In  
The World's  
Toughest City  
with  
Quicksand  
Jeff Buckley  
Xanax 25  
Also...  
MIKE WATT  
Local Bands:  
FF  
Mildred Pierce  
& Lots More!



Poster Children  
Not Your Average Punk Rock Band

**No Labels #1-** Alright! A new NYC zine done by a kid who seems relatively new to HC, so you know he's probably got too much optimism, but that also means he's eager and honest. Where most new zines outright suck, **No Labels** is pretty good; interviews with Die 116, Ray Cappo, Shift, Into Another, and Mouthpiece (hey, Mike, you didn't leave any NYC bands to interview later on!).

The zine is basic in form: interviews, pictures and reviews, but that's what a music zine should be. I should also add that the layout and picture quality is downright phenomenal for a 1st issue (or a 10th for that matter). Keep an eye on this one.

\$1, 50 3/4 size pages, 1148 5th Ave. Apt.#7D NYC, NY 10128

**No Labels #2-** Well, the kid is back and certainly makes me look smart for recommending that people look out for it. A definite improvement over #1, yet still in the same vein and with the same feel to it. Damn, this thing is pretty thick! Interviews with Strife, Killing Time, Quicksand, Farside, Doc Hopper, and Black Train Jack (phew! that's a lot!). Quite a line-up, indeed. Some of the interviews are better than others, but they were pretty good for the most part, though I wouldn't have minded Mike pressing a bit more here and there. No big deal.

Again, the layout is very clean and the photos look great, something I like to see in a zine. The music reviews and the writing in here were surprisingly well-written, though I wish he did some zine reviews. Fuck, I really can't bitch at all because Mike really worked on this and it shows. The bands are good, the size is great, and the emphasis on NYC is cool. God, I wish I could have done something this cool in high school! Get it.

\$2, 72 3/4 size pages, see address above.



**Number Two #4-** Yet another in what has become a long list of free zines found in NYC, **Number Two** differentiates itself from the others by being the most raw and the most punk. Interviews with Bor, the Bouncing Souls, Gaunt, Speedball Baby, Nine Pound Hammer, and fanzine "Hey There, Barbie Girl!" There are a bunch of reviews, too, most of which I actually respect. The content may seem normal, but this zine has so many odd things contained within it that I doubt it'll affect each reader the same way.

Though done on a nice computer, this zine has got rough looking pages, some having a full-page mug shot of George Jefferson and others having odd graphics. Fuck, it's free, so you're already a winner just for picking it up, but this zine does have more to offer than Keith, the editor, may be showing on the surface. If this zine gets rolling and Keith lets himself go without being goofy, **Number Two** will be real hot!

50 pages, PO Box 1764 Peter Stuy. Station NYC, NY 10009

**Number Two #5-** [the title on the cover is **John Doe's Number Too**]- As if I predicted the future in my last review, issue #5 shows just what this zine is capable of. Let me first state that is free in NYC, so anyone in the Big Apple should grab it immediately and cherish it.

The writing style of this zine is the best I have read in a zine ever. And if you think about the fact that I've read close to 500 of 'em since 1986, that should mean something to you. Just like the "Simpsons," this issue has so much subtle humor and latent messages that I fear many readers will miss out. What they call "page after page of filler" is really the essence of this newsprint zine. From SxE sexiness to Jewish entertainment persecution (hilarious!) to giving out Ian's (Nation of Ulysses) phone number, this zine has got it all.

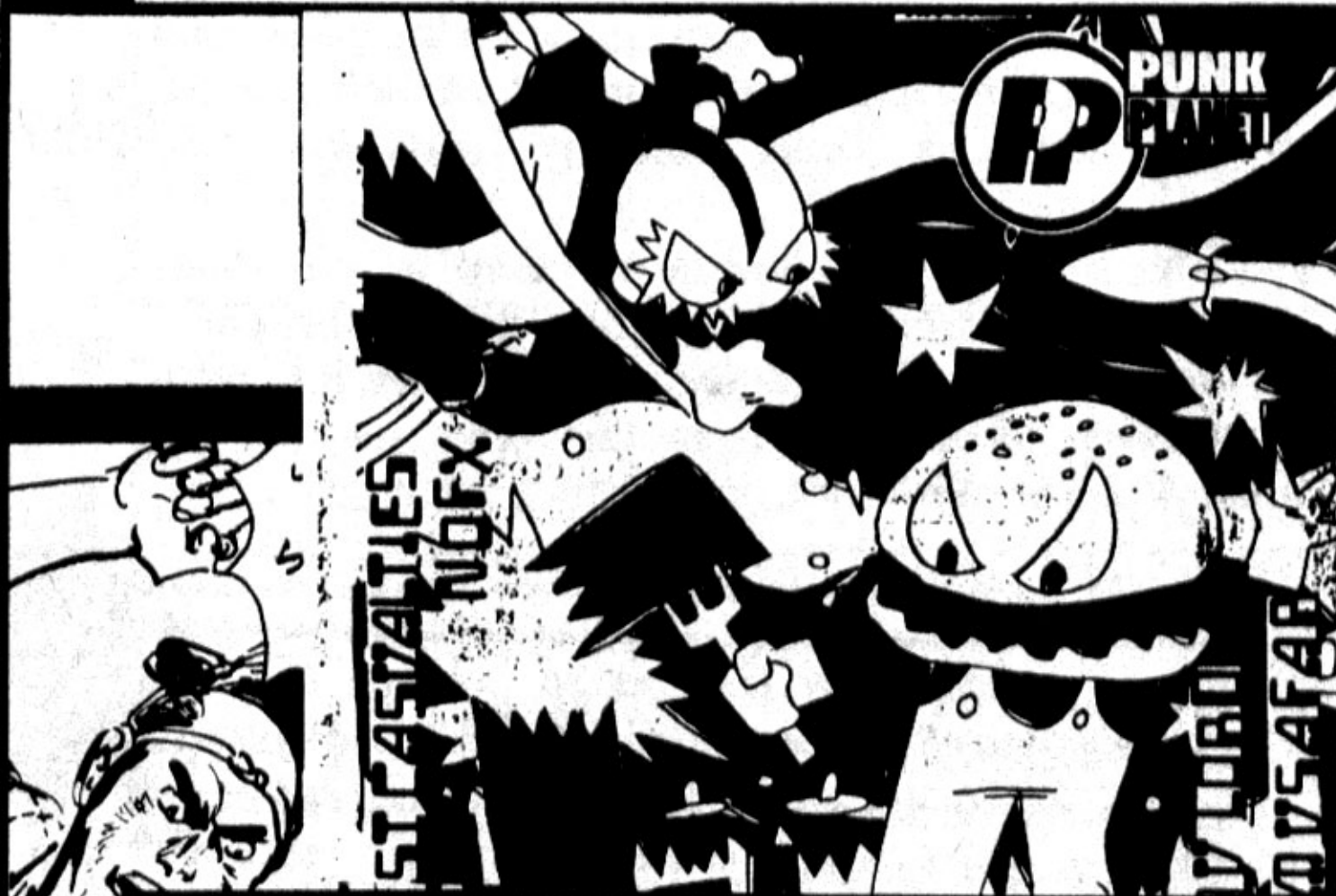
The music aspect of the zine (still the main focus and purpose), is better than past issues as well. 3 Ton Bridge, Candy Machine, Chokebore, Fitz of Depression, Hellbender, Mind Over Matter, Sleepasaurus, and Yum Yum Tree are the interviews. Zine and music reviews as well, with the zine reviews being nice and full. Wow, this thing is really fucking good.

46 pages, \$1.50 ppd (free in NYC), see address above.

**Promise #4-** Great hardcore fanzine. Born out of the ashes of Time (doubt you heard of it), **Promise** is much more than a resurrection for the man behind it, Ben, it is more of a new-founded attempt to create a meaningful zine. And while the zine is vastly improved, Ben himself seems revamped.

Musically, there's a talk with Dirk Doghouse, plus essays by Frail and Waterfront, and many decent reviews. Ben throws in some right-on commentary about zines and his personal take on his life and hardcore to add a modest, yet knowledgeable twist on it all. What really struck me was the graphic excellence, from the 3-color cover to the perfectly neat layout. Fuck, I'm jealous. Future looks bright.

\$1, 30 half-size pages, 117 E. Cedar Ave., St. Louis, MO 63119-3044



**Punk Planet #5, #6-** The Planet of the Punks continues on its mission to provide a viable alternative to MRR, and I'm not yet convinced they're as much a brother as they are a jealous nephew looking for an identity. The interviews are usually OK (not outstanding), the reviews real good, the fiction very excessive, and the columns alright. So what's the problem? Well, maybe it's that there is no true soul to PP, and that despite its size I finish it in less than half an hour. I swear they could fit 10 more pages of real content if they economized size.

Still, I buy it and wish them good luck. PS- the covers always suck!

**Punk Planet #7-** Finally! As if all the criticisms from jerks like myself finally got them pissed off (well, I don't give myself that much credit, but you get what I mean), this zine finally displays the passion and heart it inadvertantly covered before. Marking its one-year anniversary (congrats!), issue #7 actually uses size 12 font, reviews TONS of stuff, and has columns written with anger, spirit, and intelligently-checked emotion. The interviews still kinda suck (good bands, bad questions/answers), but at least they talked to Kerosene 454, Man or Astroman and a graphic artist.

What really put this issue on top wasn't the fiction (believe it or not!)[that was sarcasm by the way, the fiction sucks!] but the great columns. Yes, the one thing I always felt underachieved in this zine turns the tables on me as about 80% of the columns are very well done. From strip bars to punk rock solidarity to the icon destruction of Daisy Rooks, I read 'em all and gathered a sense of "fuck the readers, let's do it for ourselves." You know what? It came out much better this way! Sail on!

\$2, many pages, PO Box 1711 Hoboken, NJ 07030-9998

## NUMBER TWO

CONTRACT ON AMERICA



ORCHESTRATING THE SOUNDTRACK FOR THE NEW REGIME:

**GAUNT BOR**  
**NINE POUND HAMMER**  
**SPEEDBALL BABY**



**Radio Riot #1-36 Compilation-** The NBA needs Michael Jordan. Flowers need water. You need **Radio Riot**. Mr. Gard has put together every copy of his one-page monthly zine into one massive newsprint issue, and I love it. 158 fucking pages in chronological order, including everything from meaty rumors to scene events to opinions to reviews to... Hours of fun and interesting reading.

If there ever was proof that zines are truly the only way besides fleeting memories to document punk/HC, this is it. I'm sure the last thing Mat Gard ever thought he was creating was brilliance, but that's exactly what happened. Quite literally essential.

\$2, 158 pages, 75 Nichol Ave. New Brunswick, NJ 07030-9998

**State #1-** Done by an older HC scenester, **State** walks a fine line between being "emo" and being "hardcore." On the one hand, you have the typical torn-graphic look of lots of hardcore bands doing hardcore things, and on the other hand you have several personal pieces mixed in between the photos and interviews (being Empathy [good job!] and European HC zine Monkey).

The look of this zine is excellent as the fonts, photos, and layout work well together, though the tattoo section seemed out of place for some reason. We'll have to see where Bob takes **State** from this point on, but the groundwork has been set for a potentially great zine.

30 pages, \$2 (?), PO Box 30374 Indianapolis, IN 46230-0374

**Sound Views #33,34-** May I be as so bold to say that **Sound Views** is one of the best regularly-published zines in existence? Lee & Co. pound out issue after issue, dedicated to the NYC scene in every sense: interviews, reviews, profiles, pictures, and news. HC, punk, jazz, ska... it's all in here! If **Sound Views** ever went national, it could easily rival Flipside now that Flipside cares more about beer parties than bands.

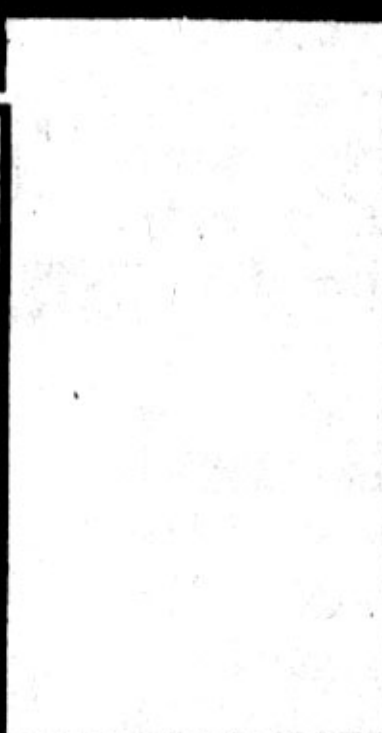
As always, NYC'ers are blessed because they get it for free. Godsend. I'm not gonna list the bands in these issues because they're too fucking numerous, but if bands like Quicksand, SOIA, Mind Over Matter, and Lee Renaldo interest you, then get with the program!

**Sound Views #35-** Uh-oh, Lee is pissed off! The opening editorial shows how angry/disappointed he is at the NYC scene (and with good reason). Interviews in this issue include cover-boys 108 (good confrontational interview, but Rob doesn't even have sex with his own wife?), 13, Thorn, Saturnine 60, and others. Reviews (of all kinds) and letters complete the package.

I understand how Lee can get so pissed, but I don't understand how he can keep doing it. I would have jumped ship long ago. It's odd because even with a circulation of 13,000(!) and a disgusting devotion to NYC, this zine gets no respect (even from other zinesters). Maybe because it's free, people devalue its legitimacy. Maybe because it covers all kinds of indie music (including ska, jazz, etc.), it has no one scene to call its own.

CHANGE ZINE'S IGNORANT PLAN/ADVICE TO **SOUND VIEWS**: Lee, you're a man, but you could be *the* man! If you narrowed the focus to punk/HC/alt., you could be the MRR of the East Coast (without the interviews of bands no one's ever heard of!). I'm sure you've thought about it already, so think about it again! I know idiots like me think narrow, so don't be mad at me!!

free in NYC, \$2ppd, 38 pages, 96 Henry St., suite 5W, Brooklyn, NY 11201-1713



**SOUND VIEWS**  
SUBTERRANEAN MUSIC & CULTURE

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FREE IN NEW YORK • #35

108  
Christine Delibate Devotees?

Electric Frankenstein

PLUS: Thorn, 13, The Tellus Label, Agent 99, Like Wow, Saturnine 60, Kittywinder, Kurt Cobain Haiku, tons of reviews and much more!

**Suburban Voice #36-** Chrissake, if Al put these things out on somewhat of a regular basis, he'd rival MRR, no doubt. You should know what **Suburban Voice** is all about by now, and this issue Al continues his successful formula and even upgrades a few more pages (86 in all!). As usual, there are so many reviews it's mind-boggling, but I always read 'em because they're better than almost every other review section in any other zine. The interviews vary in quality, but I'm glad someone has a Raw Power interview. Others talked to include: the mighty New Bomb Turks, The Queers, Wayne Kramer, God & Texas, Bad Religion, Arcwelder, and Type O Negative (what's up with that?).

What really makes this issue a must-have is the benefit 7" of bands covering Dischord songs for AIDS research. [see music reviews under V.A.] The layout, as usual, is simple and crispy clean, but there's enough photos to keep you turning the pages. I wish he had interviewed a hardcore band or two and would also elaborate on zine reviews, but that's more a personal wish of mine than a criticism.

After all these years, **Suburban Voice** is still there, and in my opinion, has been better than ever as of late.  
\$3.50 ppd, 86 pages, PO box 2746 Lynn, MA 01903



**Ten Things #10-** Congrats on making it to #10, and they celebrate in fine form with a glossy 2-color cover. Oooh! I like **10 Things** not just because of the all the shit they cover but because I think they are the perfect representation of the difference between the East and West Coast. Over here, we seem to be consumed by getting shit done, being angry, and caring about little things. Out there in **10 Things** land, they always seem to have a beer in their hands and ready to just enjoy some Am Rep rock.

Issue #10 brings us interviews with the Melvins (great interview), Alice Donut, CopShootCop (losers), Swingin' Utters, and the Dancing French Liberals of '48 (wow, that name sucks). Thrown in for good measure are live reviews, tons of music and zine reviews, plus Top 10 lists, scene reports from all over the USA, and other things like an essay on guns and a call to fight the Seattle city council. Let's just say you can't puck this up and put it down in an 10 minutes like most zines.

Sort of like the Sound Views of the NorthWest. Still free out there. Can't miss.

42 pages, \$2 ppd, 1407 NE 45th St #17, Seattle, WA 98105

**Time Will Tell #1-** Impressive 1st issue, though I gotta wonder why all of a sudden all these zines from the NYC-area are popping up and covering the same bands. Short, yet substantive interviews with Madball, Shift, Fury of V, Black Train Jack, Jacko!, Dog Eat Dog, and Into Another (too bad there's no tough NYC bands left to interview now). The pics and layout aren't too hot, but the effort is sincere.

Personally, I dislike their affection for the gangsta NYHC bands and thought the music reviews sucked, but with time maybe the zine will grow and expand. Still, overall, a good job!

\$2ppd, 46 pages, Steven Asbury 28 Tudor Rd., Wayside, NJ 07712



**Thicker #3-** With all the "alternative" magazines that exist today (you know: Spin, Magnet, Alternative Press), I have yet to be convinced that they really get this punk thing. Sure, they've got writers who were punk, who played in hardcore bands, and who did fanzines, but they continually resort to some form of business before anything else. They try so hard to create reviews that seem more like term papers than anything anyone would ever read that I sense their desire to be both hip and impartial at the same time is downright stupid. And this is why I like **Thicker**. Despite being only on their 3rd issue, these guys (from what I can gather, two 30 year olds who do the zine in their spare time) have forged a damn good zine. It looks "alternative" yet it so honest and true that I dare not confuse it with the shit mentioned earlier.

#3 has a fantastic dark-green glossy cover with Ian MacKaye being the cover-boy. Besides the excellent interview with Mr. Fugazi, there's Tom Hazelmyer who runs Am Rep, Butthole Surfer Paul Leary, Horsey (who?), Boston's 6L6, Nova Mob, plus live, music, and sparse zine reviews. I really like the professional layout, especially the use of self-portraits by Ian. I could use more zine reviews and a hardcore band or two, but then again I could also use a new car. Top-notch zine done not to impress advertisers but for the love of this music.

Worth your few dollars. Anyone into Fugazi at all should grab this immediately. (Note to 6L6: how you can name a band like Tree one of your favorite Boston bands and neglect Doc Hopper or Bob Evans is beyond me.)

\$2.75, 80 pages, P.O. Box 881983 San Francisco, CA 94188-1983

## THICKER

ASK YOUR MAMA WHAT IT MEANS

#3 \$2.75. TOUGH GUY

Fugazi's  
Ian MacKaye

Butthole  
Surfer  
Paul Leary  
talks production

AmRep's Tom



Hazelmyer

GRANT HART • 6L6 • HORSEY • COMIX • REVIEWS • FILLER

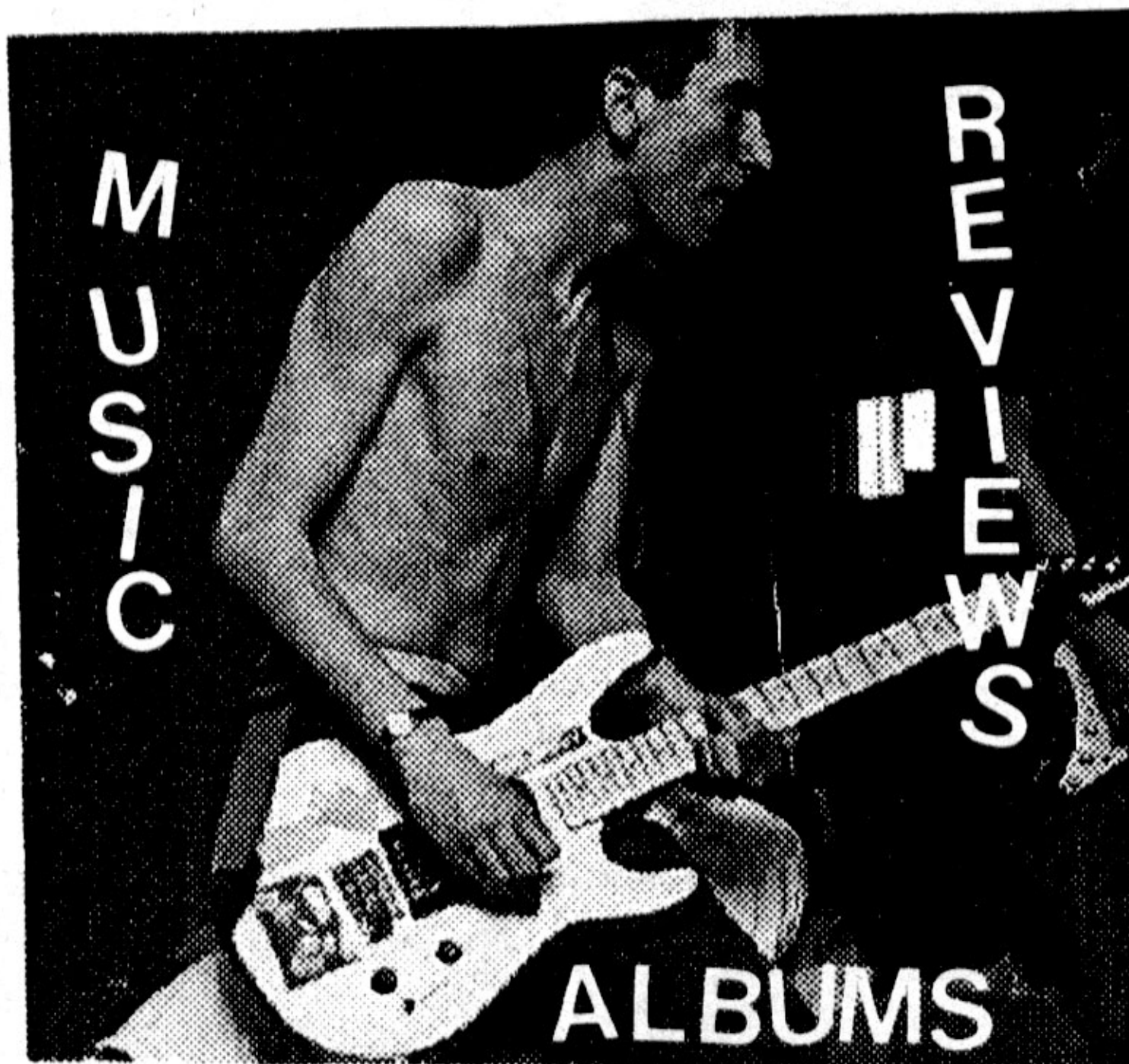


**Under The Volcano #26-** You gotta admire a fanzine with such outright honesty, and I'm not talking about their reviews or essays. On the cover is a picture of Fugazi and unlike most zines which will put "Fugazi" in big letters on the cover even if no interview is included, this zine puts "Fugazi Photos" in the caption and delivers just that: 3 pages of Fugazi live in NYC.

As all of NYC/LI knows, this zine is free and always worth grabbing. This issue has interviews with a variety of people: The Business, Dr. Strange Records, Foetus, Lunachicks, and Uncle Joe's Big Ol' Driver. The odd middle section still puzzles me (is that 3 zines within one bigger zine?), and I kinda hated how zine reviews were scrapped to fit ads (BOO! HISS!) but I'll live. Tons of music reviews finish up yet another read-worthy issue.

\$2 (free in NYC), 62 pages, PO Box 236, Nesconset, NY 11767





[reviews by Johnny T (JT), Jim Straub (Jim), Jenn Lombardi (Jenn), & Patrick (nothing)] Good luck, you're going to need it.

**American Standard-** "Piss & Vinegar" Another Planet Records [cassette]- Yup, they're still around though there's good reason to call it quits. I guess it's either a comment about the pathetic state of hardcore punk or the trendiness of mainstream rock that American Standard sounds like a more basic Pearl Jam. If Shawn Brown of Swiz didn't add some vocals on one song I'd dropkick this thing through the window.

**Antischism-** Allied Recordings PO Box 460683 San Francisco, CA 94146-0683 [CD]- This band has a good name that conjures up a lot of imagery. I think of speed and destruction, both of which are plentiful on this record. If you're gonna listen to hardcore you might as well listen to this kind: crazy, and fast with no melody allowed. Total anti-war, anti-greed, anti-racism, anti-America crusty grindfest that is well worth your time. Plus probably the best collection of samples in between songs I've ever heard. [JT]

**Apocalypse Hoboken-** "Date Rape Nation" Johann's Face Records PO Box 479-164 Chicago, IL 60647 [2x7"]- With 8 songs on a double 7", plus great looking packaging and red clear vinyl, how the fuck can you wrong? Well, somehow they did. I can't really explain why this record is so boring, it just is. Apocalypse Hoboken come off like a less catchy Screeching Weasel with worse lyrics and... well I don't know. This effort just seems like a good idea gone wrong. [JT]

**Archers of Loaf-** "Vee Vee" Alias Records 2815 West Olive Ave. Burbank, CA 91505 [CD]- I honestly believe these guys are fucking up on purpose. Seriously. Archers, now a buzz band for about two years or so, certainly knew that this album would be heard by all the "hip" critics and it's my guess that they decided to put together an album so full of noise, twangs, and uncanny songs that they could go back being themselves. After "Icky Mettle," it'd be tough to top that effort, but live this band seems

to do it everytime. In other words, "Vee Vee" is a letdown unless you really like that wimpy Pavement stuff. Fuck \$13 for the CD, see 'em live twice.

**Backlash-** "No Reason Why Not" Trip Machine Laboratories PO Box 36 New City (not NYC!), NY 10956 [CD]- Hardcore East Coast style that puts the whole Victory, New Age, Doghouse crews to shame. Great production really helps this band get across their brand of hardcore without over-doing it with bad metal guitars or sing-a-longs. The song titles may be blatant ("I'll Get Mine", "Why I'm Mad", "Starting Again") and the lyrics obvious (at times quite corny), but at least I know what these Jersey boys are getting at. I like the fast songs the most, though all have high levels of power. It's not slow, not emo, and certainly not out to alter hardcore. Easy to say that Backlash kicks the shit out of Unbroken. No doubt.

**Bad Trip-** "Buzzy" Wreck-Age 451 W. Broadway 2N, NYC, NY 10012 [CD]- Whereas before Bad Trip didn't really convince me to become a fan because their musical style was neither this nor that for me, this time around I'm not too into it because I've gotten around 30 other things this issue that all sound similar. That might be a testament to Bad Trip because so many bands have developed that hardcore-roots, noise affection, punk tinge, emotional sound when these boys were playing with it long ago. Still, "Buzzy" is just so damn middle of the road. The feelings I get from it are tiny in number. In this day and age of 1,000 zines and 10,000 bands, I guess many good groups don't get the recognition they deserve, especially from zinesters like myself, but that's the way the cookie crumbles.

**Bracket-** "4-Wheel Vibe" Caroline Records [CD]- I wish I knew something about the band (don't tell me I should've read the press kit, that's painfully obvious now) but maybe any past history on these guys would only taint my review. Back to the matter at hand; Bracket play some fast, Fat Wreck kind of melodic hard stuff (wow, I need to use the dictionary more). After listening to it, I noticed there are 16 songs, but they all blend together and fail to leave a distinctive mark. I suppose I should stick my thumb either up or down, but would you get my drift if I just left where it is? (and, no, that's not in my pants)

**Car Vs. Driver-** "Deja Grateful" Lunchbox Records PO Box 55361 [12"]- With maybe the exception of the Swing Kids, Car Vs. Driver is THE trendiest band to listen to these days and with good reason; they're awesome. "Deja Grateful" is the first 12" from these Atlanta post-punkers. Their sound is similar to Jawbox but with more of an Ebullition tint to it (which explains why everyone at HeartattaCk zine loves them). Their lyrics are very vivid and (dare I say) emotional. If that sounds like something you're into then go for it. I certainly did. [JT]

**Cast Iron Hike-** "The Salmon Drive EP" Big Wheel Records 2 Donald St., Northboro, MA 01532 [CD]- Anytime the singer sounds like Stahl of Scream (now Wool), you can't go too wrong, though I must add that musically this band achieves little. A third-rate combination of Helmet, Metallica, and some seriously demented vocals. Actually, Cast Iron Hike isn't metal by a stretch, but they certainly seem to wear their influences more prominently than their own clothing. Time will tell, though I'd



be more than willing to see them live, where perhaps they generate more feeling.

**Cause For Alarm-** Victory Records PO Box 146546 Chicago, IL 60614 [CD]- NYHC. I really don't need to say anything more. It's fast, furious, and fun, though just a tad outdated. God, is there any NYHC recent re-issue Harley isn't pictured in?

**Chokebore-** "Anything Near Water" Amphetamine Reptile Records [CD]- Wow, another good album that makes me think Am Rep knew a lot more than I did when it signed on this new batch of bands. The cards were stacked in Chokebore's favor before the music even started: they're from Hawaii, they have spearfishermen on the cover, and they've got 15 songs on the CD. Add some songs that are aces and face cards, and this band is living large. The vocals are odd as usual, but where Chokebore accelerate this time is in the guitar power and in the writing of the tunes. I had kind of forgotten about these guys but they made sure I won't again.

**Christie Front Drive-** Caulfield Records PO Box 84323 Lincoln, NE 68501 [CD]- Divine. If there exists a better word to describe this CD, I'd like to hear it: "beautiful" neglects the power of the music, "incredible" is reserved for generic labeling, and "sensational" is more becoming of a basketball move than music. From the modest cover art to the humble photograph, Christie Front Drive are obviously a band more concerned with substance than appearance, something that goes graciously noted by some of us. But what propels this CD (which combines 4 previous vinyl efforts) is the thoughtful tunes of the songs. Relatively soft when compared to punk or hardcore, this band still has got a quiet energy that comes through the speakers not unlike some of the better Dischord bands. Divine.

**Dancing French Liberals of '48** "Powerline" Broken Rekids Po Box 460402 San Francisco, CA 94146-0402 [CD]- This band used to be the Gits before Mia was tragically murdered in Seattle, but why they came up with such a horrible name is beyond me. At least they make up for their bad choice of a band name by rocking out so well on this effort. Good melodic stuff not unlike many Cali bands. I shy away from using the word "punk" because I think Green Day and Co. ruined this style's claim to any "punk" label, but it's still fun and moves along at a good pace.

**Deadguy-** "Work Ethic" Engine PO box 1525 Peter Stuyvesant Station NYC, NY 10009 [CD]- This CD combines their 1st self-released 7" and the Engine 7", so it's a good idea to get it. Why? Because Deadguy kick your fucking ass!! Hardcore that is stripped down and then rebuilt from frustration on up. No cheesy choruses, no gangsta mentality, no posi-core cliché's. Deadguy, comprised of HC vets dedicated to recreating the idea of this music being scary and unfriendly, use anger, attack and unconventional playing to forge their sound. Great production job. What scares me is that this is only about 50% as good as their live shows. Buy or die! Fuck- steal it, I don't give a rat's ass, just get it!

**Die 116-** "Dyna-Cool" Wreck-Age 451 West Broadway 2N, NYC, NY 10012 [CD]- This seemingly ever-changing band (both in terms of members and music) seems to have hit upon a

satisfying groove, if you could call it that. I'll spare you the "ex-members of" and "NYC streets" crap and just flat out state that Die 116 play music that I cannot readily describe, yet I still admire. Much less noisy and chaotic here than live, "Dyna-Cool" represents a decent attempt at fucking up the HC formulas we all know too well by adding lengthy but great lyrics and odd guitar parts to chop up the songs. While I'm not hooked by the music (as if that were possible), I do appreciate the effort of Die 116's part to reject conventional playing that, to this day, so-called NYHC bands rely on to succeed (which means rehashing the metal years of the Cro-Mags and then going to Europe to make \$). Good job.

**Earth Crisis-** "Destroy The Machines" Victory Records PO Box 146546 Chicago, IL 60614 [cassette]- Pantera are militant animal-rights activists? Seriously, the very metal flavor of this release is tolerable, especially because I can't understand one word the guy is saying. But when I read the lyrics (are these political science essays or actual words you make up to sing?), I just shake my head.

**Endpoint-** "The Last Record" Doghouse Records PO Box 8946 Toledo, OH 43623 [CD]- How some people (many) felt that Endpoint were god's gift to hardcore is beyond me, and while live they were sometimes intriguing to watch (if only to see girls crying during their set), on record they absolutely sucked. Anyway, Endpoint is dead, but they left us 5 more songs to check out that still show their lack of power in the studio. Hardcore rock led by a singer who has listened to way too much Rites Of Spring. Hey, Rob, if Guy ever goes down sick, you're all set to join Fugazi. Fans of Endpoint will grab it like free crack (or something like free vegan burritos from Taco Bell).

**Engine Kid-** "Angel Wings" Revelation Records [CD]- Yes! A new full CD from these Seattle-based weirdos! Straight up, Engine Kid kicks my ass like I don't know what. Such a layered thick sound, constantly changing moods and directions, constantly repeating, driving their melodies into your head. Sounds like they recorded it in a club. They've added singing to most of the songs but it works. I love it. Top it off with some of the awesomest packaging I've seen in a while with all kinds of artwork, pictures of angels flying through the air and underwater, pictures of statues and a felt painting of Jesus above a tractor trailer. Songs with poppy melodies ("Windshield") as well as songs that could blow your house down ("Holes To Fight In", "Expressionists") and even a song here and there reminiscent of Iceburn's jammy style ("Ole") with horns and everything. Definitely a keeper. [JT]

**Enkindel-** Initial Records PO Box 251145 W. Bloomfield, MI 48325 [CD]- Noisy stuff from a label that usually serves much more straight forward hardcore. Enkindel may be willing to experiment a bit but I'm not willing to venture out and give this a good review. The problem lies in the music's inability to make me feel anything at all, as the 4 songs roll by without me even noticing or caring. Pass.

**Enkindel-** Polished, clock-sounding 90's style hardcore. Kinda like Guilt or Endpoint or Falling Forward; in other words boring, boring, boring. Personal introspective lyrics about insecurity and love lost; stuff we've all heard before. Do you really want to know what bothers me about this CD? The cover art. It's one of those cuty childhood pictures of a little girl and boy, stressing a



fond return to childhood-like innocence and simplicity. For some reason it just makes me want to spit and take a piss on this thing, and in the end only serves to enhance the already boring contents within. I really hate to be so negative but that's just the way I feel. Sorry. [JT]

**Farside-** "Scrap" Comida Records 6571 Jaffe Ct. #11, San Diego, CA 92119 [CD]- Current guitarist Kevin Murphy releasing old 1990 demos on his own label. About the half the songs ended up re-done on "Rochambeau," though I'll spare you any comparisons between the two versions since you should be able to envision the same songs played a bit more raw. As far as demos-turned-into-CD's goes, "Scrap" is excellent since it has unreleased songs and also shows where the band started. Farside fans should get this immediately while others should look into this before getting the Revelation stuff since this should be cheaper (write Kevin and ask).

**Fiddlehead-** "The Deaf Water" Allied Recordings [CD]- Fiddlehead is yet another band which you probably don't know about but should. Hailing from somewhere in the Chicago area, they have kind of a classic Touch & Go style but better than anything I've ever heard from that label. Steve Albini produced this thing and right from the outset you can tell. Maybe not so much by coincidence but Fiddlehead often reminds me of a more melodic and laid back sounding Shellac. Rhythmically sounding with plenty of good (yes, good) repetition without sounding too monotonous until the end of the CD. "Bone Idle" and "Copper Top" are incredible songs. Glad I discovered them before they fall to the brink of obscurity. [JT]

**Free Masonry-** "Kitty Come Home" Sky Records [CD]- Rip and tear a page from the book of "Novelty" era Jawbox. All I can think to say is take two originality pills and call me in the morning. [JT]

**Fuel-** "Monuments To Excess" Allied Recordings PO Box 460683 San Francisco, CA 94146-0683 [CD]- I'm not sure, but I think this is all of Fuel's stuff on one CD. So, some of you will automatically go out and get this, as you should. For the others who do not know Fuel or maybe just heard their name, it's a damn safe bet you'll like them. I can still remember Fuel always being talked about in the same sentence as Fugazi because the similarities (some call it blatant copying) between the two bands were almost unreal. And, true, on many of the tracks, you say to yourself "oh, come on, why not cover a Fugazi song," but the fact is that Fuel could play excellent music with great emotion and fantastic lyrics. 18 diverse songs that mix punk rock ideals, hardcore energy, and unique formulas in songwriting. I love this CD.

**Giants Chair-** "Red and Clear" Caufield Records 5701 Randolph, Lincoln, NE 68510 [CD]- Besides the unique packaging and the lyric sheets, not much about this release left a lasting impression on me. Lots of guitar that sounds like Guy's (Fugazi) Rickenbacker and little energy that I was able to pick up on. I guess it bored me more than anything else. I understand we all can't remain in our state of loving basic hardcore and straight-forward music, but I'll let the Spins of the world give this a stamp of approval.

**God Forgot-** Allied Recordings PO Box 460683 San Francisco, CA 94146-0683 [CD]- (You must read the Kevin Murphy interview to understand the background to this release). Old 411 buddies Kevin Murphy and Dan O'Mahony do a studio project of 3 songs that is a joke but Dan forgot the punchline. The music is metal, but the vocals and lyrics are odd. You could tell these songs were never meant to be played live. Great cover art, but Dan must think he's the new Rollins or something yet he doesn't realize it doesn't work with him. If anyone takes this seriously they deserve to catch a disease.

**Guzzard-** "Quick Fast, In a Hurry" Amphetamine Reptile [CD]- If you've heard one Guzzard album, you've heard 'em all. But if it's any consolation whatsoever, this is the best release for this band so far. They've got that pounding, rhythmic beat that basically exemplifies their sound, as it does most of the stuff from that famous Minneapolis scene. Hammerhead, Janitor Joe, and the Cows are bands that come to mind. Yes, Guzzard run through 10 songs of pulse pounding noisy pleasure. Highlights of which include "That One," which is surprisingly melodic, and "Sebastian's Revenge." They talk loud and don't say a damn thing and they do it well. Recommended for fans of the thick, driving, Am Rep-type sound. [JT]

**Helmet-** "Born Annoying" Amphetamine Reptile [CD]- A collection of 10 early tracks, taken from rare singles and unreleased sessions. Actually, only 2 of the songs are unreleased, but chances are you haven't heard the rest of them. Well, you should know early Helmet by now, though I must say that it's no wonder some of these songs never saw the light of day because some are rather weak. I was hoping for unknown "Strap it On" outtakes and instead I got a bunch of raw, noisy demo Helmet tunes that make me think Am Rep is cashing in.

**Iceburn-** "Poem of Fire" Revelation Records [CD]- I was totally psyched when Pat hooked me up with this a couple of weeks ago, and with good reason. Last summer Iceburn sent me on my ass during their show in New Haven, they were so good. The split 12" with Engine Kid was good but the Iceburn stuff wasn't their usual style, and I'm glad to find that they've returned to their awesome form on "Poem of Fire," a 73 minute musical excursion broken into 5 songs. They played a lot of this stuff when I saw them so I am happy with this record. For those who are unfamiliar with this band, Iceburn are a hybrid mix of classical, hardcore and jazz, and they pull it off so well. I've said it before and I'll say it again: those with no attention span beware. I think it was my friend John who said listening to this CD is "work," and while I don't know if I'd go exactly that far, it definitely has it's challenging moments. So if you think you're up for taking on Iceburn's "Poem Of Fire" then go for it. [JT]

**Impact Unit-** "Boston Hardcore" Big Rig [CD]- Dickie of the Bosstone's old band re-issued on the Bosstones own label (of course funded by Caroline and who knows who else). Maybe some die-hard Bosstones will want to hear what his old band sounded like, but the fact is that Impact Unit never meant much in the early hardcore schemes and this CD proves it. God-awful lyrics, bad playing, and general crap. You know, this is either a product of a mad ego or a bad marketing ploy. There must be



some good Beantown hardcore bands who deserve a CD more than this shit.

**Integrity-** "Systems Overload" Victory Records PO Box 146546 Chicago, IL 60614 [cassette]- Considering the amount of baggage this band seems to carry (I don't know shit about 'em except they're from Cleveland and have a singer named Dwid, and many a hardcore boy loves 'em), they've got the muscle to drag it around, that's for sure. Thick, juicy aggression served up on a blood-red cassette (I kid you not). I guess it's hardcore though these 13 songs don't even attempt to hide death-metal influences. Fast, angry, and anti-humanity: some things will always have a place in my heart. Good music to kill someone to and then blame the band.

**J Church-** "The Presession of Simulacra\*The Map Precedes the Territory" Jade Tree 2310 Kennwynn Rd., Wilmington, DE 19810 [CD]- If I said "odd" would you know what I mean? Sometimes, odd is good if only because it is unexpected. Jade Tree? Singing about Bikini Kill and Jennifer Jason Leigh? Beetle Bailey? Those odds I dig. Other times, odd is bad because being different does no good for difference sake. The title? The shitty production? Those odds stink. Inevitably, what it boils down to is the music, and here the music is neither odd, unexpected nor different, it is just mediocre at best. Actually, this stuff sounds like SNFU except less catchy and less powerful. Yuck. Odd at best.

**Joykiller-** Epitaph Records [CD]- Hee Haw. Whiskey drinkin', comic book readin' rock'n'roll. Very predictable at times and completely weird at others, but mostly like the Supersuckers. 15 songs (that's a lot). Then, outta nowhere, they sound like Cheap Trick. Really, I'm unable to figure this record out but that seems to be the only thing going for it. Interesting rock'n'roll moments here and there but overall not too exciting. [JT]

**Lifetime-** "Seveninches" Glue Records 51 Columbus Dr. Franklin Park, NJ 08823 [CD]- Combining their latest self-released 7" and a remix of their first one, this certainly makes sense to get. These guys do a damn good job of mixing the power of HC with the catchiness of older punk, and while their tunes won't go down in history as the best ever, their DIY ethics and unassuming attack won't be forgotten. Lifetime rock and have earned my respect. Really good CD. They just signed to Jade Tree, so stay tuned.

**Lunachicks-** "Jerk Of All Trades" Go Kart PO Box 20 Prince Street Station, NYC, NY 10012 [CD]- After seeing this band suck opening up for Rancid you'd have to be very fucked up to think I'm going to listen to this entire CD. 16 songs? I can barely take 16 seconds. Big, hard, basic chords and heavy rock with god-awful vocals. A bad female Murphy's Law? Look, I know the Lunachicks have been around the block and aren't a gimmick band, but bad music is bad music and this is bad music.

**Mung-** "Vow Of Poverty" Big Rig 454 Park Drive Boston, MA 02215 [CD]- A Boston band doing Epitaph rock and doing it pretty damn well. Lots of power, speed, and decent melody to keep your head bobbin'. Not too many bands on the East Coast play this way and I for one am glad Mung do because they've got

a raw edge that SNFU, Pennywise, etc. have lost. Great production, too.

**Nimrods-** "If the Devil Don't Like It He Can Sit On A Tack" Runt Records PO Box 1711 Kent, OH 44240 [LP]- It's kinda depressing that we don't get more of these here at Change Zine, and that may be a sign of our sad times. The Nimrods put out a 12", play 12 songs, give you the middle finger in their photos, and play fast punk music singing about random shit like boners, killing Ben Weasel, and watching the NBA on TNT (yeah!!). I have no idea how long these idiots have been around for or what their story is, but they know how to play real punk rock, complete with fast beats and faster guitars. The nasaly voices I could've done without, but it may only add to the spirit of it all. I may be the only person on earth who can like both Integrity and the Nimrods, and I'm proud of it.

**Opium Taylor-** "Boy-White City" Caufield Records PO Box 84323 Lincoln, NE 68501 [CD]- I've been walking around for the last 3 days or so thinking about how I was going to write this review so that I could get your attention and tell you how awesome this relatively unknown Lincoln, Nebraska band is. Well, that's that. Out of the cornfields of Nebraska comes Opium Taylor. And if you didn't know then now you do. They have a distinct sound that is hard to describe. Moody and rockin' like maybe a livelier Sunny Day Real Estate with more personality and a better, more seasoned vocalist. Tight and interesting. Great musicians and the singer, oh the singer writes some of the coolest, most creative lyrics around. "Tom Waits is busting through your skin." "Your base free cocaine lines, your fresh signiature times." I just love the sound of that. 10 songs of musical wisdom and campfire mystique. I'm lovin' it. [JT]

**Outcrowd-** "Healer" Blackout! PO Box 1575 NYC, NY 10009 [CD]- Pretty good rockish stuff from this still-functioning band. The music is more than competent and the energy is OK but "Healer" really is nothing more than good background music for me. Outcrowd seem to use their influences well, but the softer HC is better geared for a major label than a small club crowd. I suppose I've just heard so much middle-of-the-road music these days that I'm looking for tunes that will push me in a direction and not leave me standing still.

**Pennywise-** "About Time" Epitaph Records 2798 Sunset Blvd., Los Angeles, CA 90026 [CD]- I think I accidentally set up a different criteria when listening to Epitaph bands these days, and I may in fact be too quick to pass them off as "heard-it-befores." Still, Pennywise seemed to stand a step up from the rest for me because they played so fucking fast and had a distinct vocal/lyric presence. But on "About Time" Pennywise do not put forth the urgency in either the vocals or the transitions in the songs like they did on "Unknown Road." Could very well be that there are only so many ways to dress the same doll, especially with so many other similar dolls out there in LA these days. Good record but I feel distanced from the band.

**Quicksand-** "Manic Compression" Island [CD](vinyl on Revelation)- I could really slag these guys for a lot of shit: playing on a major, selling \$16 t-shirts, touring with Anthrax, having no interaction with the crowd... But I'm also smart



enough to know when I hear good music, and this is good music. Harder and faster than "Slip," this album has got more energy than I expected, and I'm impressed that the band was willing to venture to a more alienating sound considering that they could have stuck with their moderate-tempo style with ease. A diverse listen that actually makes me bob my head in my room and play air guitar. Clap, clap, Quicksand, I applaud you. [please purchase the album from Revelation!]

**Red Aunts-** "#1 Chicken" Epitaph Records [CD]- Good time, nasty, raspy punk'n'roll with no more than 4 chords used on the entire CD. Yes, that's right, I said the entire CD. Yeah, yeah, yeah, they sound like, uh, maybe Bikini Kill without the political affiliation or the Smears without the sexual innuendos I guess. In other words, definitely not for me. Especially when they advertise on the back of the CD "14 songs, 23 minutes." Congratulations! You're punk rock! Now go live in your little punk rock dream world. [JT]

**The Reveals-** "Reading" c/o Theresa Minutillo, 811 Bloomfield St., Hoboken, NJ 07030 [CD]- 5 songs of poppy-punky rock that seem more than earnest enough yet still don't have the power to capture my spirit. Imagine if the Ramones slowed things down and became a little happier. Good music for driving around the neighborhood or for a first date if you're 17.

**Shades Apart-** "Save It" Revelation Records PO Box 5232 Huntington Beach, CA 92165-5232 [CD]- This New Jersey melodic power-trio with hardcore tendencies never got me stirred up, live or on record, but "Save It" was a pleasant surprise considering how I slated it for mediocre and redundant rock. Perhaps it can be attributed to the production, but this CD [11 songs, with a couple covers I think] has got an unexpected punch to it. The band does a good job of accenting the transitions in their songs and do it with some "oomph!" that's catchy. I'm not a loyal Shades Apart fan now by any means, but this sounds pretty good.

**Shiv-** "Fractured Chastity" Atomic Action 2030 W. Main Rd. Middletown, RI 02842 [CD]- For a local band who seems influenced by many of the same bands I like, I'm surprised I dislike Shiv so much. I hear lots of old Nirvana along with Helmet and other Am Rep-style bands, but it seems so unmoving coming from Shiv. It's not that Shiv is devoid of originality but that their style comes as rather mild and uninspired.

**SNFU-** "The One Voted Most Likely To Succeed" Epitaph Records 2798 Sunset Blvd. Los Angeles, CA 90026 [CD]- SNFU used to be punk rock but now they seem like just rock to me. That's not such a knock on Chi Pig & Co. as much as it shows how the Epitaph sound has become the norm these days (hey, it's better than Billy Joel or Vanilla Ice!). Lots of songs, lots of guitar, and great lyrics; not unlike their last album.

**Stillsuit-** "Green Spock Ears" Wreck-Age 451 W. Broadway 2N, NYC, NY 10012 [CD]- Perhaps the best piece of music reviewed this issue, and considering the company that shares these pages, that's saying a lot. 6 songs that capture what I love about hardcore while also pushing in a direction that few bands are capable of venturing. Its sheer power and attack destroys anything

Quicksand is doing, the complexities are miles ahead of Earth Crisis, and the angle of it all supersedes anything done by all the NYHC gangsta bands. If these guys are able to pull this stuff off live, then I'd be amazed. The Don Fury production sounds great. I can't believe I've missed these guys twice already. Fuck me!!

**Strawman-** "The Lottery" Allied Recordings PO Box 460683 San Francisco, CA 94146-0683 [CD]- You gotta give Allied credit for throwing very different stuff out at you each time. Strawman bring to mind a more rockish Mule, complete with a farmer's feel and a gruff voice, two things which, oddly enough for a Northeast suburban boy, I fancy. Though the songs aren't particularly catchy or memorable (you'll have to excuse me if I've listened to 100 recordings these last 4 days), the rough-edged style leaves an impression which I hope lasts long enough so I can remember to see Strawman live.

**Strife-** "One Truth" Victory Records PO Box 146546 Chicago, IL 60614 [cassette]- Dare I say that I don't quite get what thousands of other HC people see in Strife? I do not think Strife suck or that they are generic, but they do not evoke very strong feelings from me as they do from 16-year old boys with X's on their hands. You know, I'm SxE and I like hard music, but "One Truth" is just OK. The redundant sing-a-longs are a bit tiresome and the song structures are more than basic, but the power and thickness of this band still oozes through. Nothing to get excited about nor negative about. I did like the blue cassette, though.

**Sweet Diesel-** "The Kids Are Dead" Engine Records PO Box 1575 NYC, NY 10009 [CD]- Grab the kids and lock the doors, mom, Sweet Diesel has put out their first record and it sounds like they're gonna kick ass and take names later. Maybe it's the production or maybe just my magnificent speakers, but this primarily-Brooklyn band sounds great on "The Kids Are Dead." Having heard many of these songs live, the power and direction of them never caught my ear like they do now. At times heavily basic and at other moments stealth-like in their approach, Sweet Diesel could easily be one of Am Rep's treasures (no offense, Engine) and one of NYC's best exports. Any fan of Am Rep or Touch & Go rock (that should be many of you) should seek this out. Nice guys, too, but we won't hold that against them.

**Team Dresch-** "Personal Best" Candy Ass Records Po Box 42382 Portland, OR 97242 [CD]- "They tested their limits-- and broke all the rules" is what it says on the back on the CD. After listening to it, I guess they did. Forget all the Riot Grrl crap, this is real. Problems aren't created, they're already there. If this band had done this at an earlier time, they would have been harassed beyond belief. Late 1994 and into 1995 must be right for Queer Punk, Queercore, Homocore... whichever you prefer. Same sex love and how society doesn't accept the gay community. "Growing Up in Springfield," one of the best songs on the disc, has some of the best lyrics I've ever heard. "Personal Best" is just that. Join the team! [Jenn]

**Ten-O-Seven** "You're Cool" Excursion Records PO Box 20224 Seattle, WA 98102 [LP]- What's up with these guys? Wipped-cream, corpses, nude boys... and that's just the pictures on the jacket! Perhaps Ten-O-Seven was the Murphy's Law or Bugout Society of Seattle (but without the NYC power or energy) as



these guys play some fun music that makes you think they're too goofy to take seriously. Still, what it boils down to is the fact that "You're Cool" may be a fun listen if you've ever seen the band live, but if you, like me, haven't even heard of these guys before, then just don't bother.

**Threadbare-** "Feeling Older Faster" Doghouse Records PO Box 8946 Toledo, OH 43623 [CD]- One of hardcore's newest shining lights. "Feeling Older Faster" seems to represent 50% of what this band is capable of live, and even then these 6 songs come recommended to you highly. A more-than-decent attack which uses some powerful screams and musical break-downs to throw the branding label of hardcore out of whack. Don't expect to tap your shoe or mosh it up too easily, because Threadbare make it hard to predict their music without sacrificing heavy power. Thinking man's hardcore which should thrive in this thinking man's world (though I wish more of the thinkers were involved in hardcore).

**Tilt-** "Till It Kills" Fat Wreck Chords PO Box 460144 San Francisco, CA 94146 [CD]- Oh no, another Cali-punk band that copies Bad Religion or NOFX, just what I need. But, wait, this band is different even if only in a slight way. Tilt is worth checking out simply for their awesome singer. A strong female voice is a nice change of pace from most of the drab, fashionable punk rock that seems to be in endless supply right now. And the music reminds me more of Moral Crux than Bad Religion anyway. Congrats to Fat Mike for finally putting out a record that doesn't exactly sound like his band. [JT]

**Tilt-** "Till It Kills" Put it this way: if you can hum it, great. If you can't stop humming it, that's even better! Berkeley's Tilt have made a great CD for Fat Wreck Chords to throw into stores. 13 fast-paced tracks and the laid-back 14th track "Berkeley Pier." Intelligent lyrics, great beats, I can't say enough great things about it. This is very hard to hate. Lead singer, Cinder Block, has one of the best voices I've yet to hear and bass player Gabe is simply amazing. Recommended tracks are "Leanin' Like a Barn," "Unravel," "Dirty Kitchen Eternity," and "Suspended." One of the best bands Berkely has offered America in years. [Jenn]

**Today Is The Day-** "Willpower" Amphetamine Reptile [CD]- I think it is impossible for this great band to ever have their essence captured on a music CD. Personally, I don't think they should even bother. Many people dislike this band on CD and consequently avoid their live shows, wish is more than a shame. It's not as if the audio isn't likable without the visual, but it does Today Is The Day around 20% justice. Here's my idea: sell videos only (hell, in the future, it'll be simple with computers, CD players, etc.). I don't care if the video costs \$15 because I'd much rather have 8 songs of these guys playing live with a studio-produced soundtrack overdubbed. Fuck, I've got access to video editing equipment-- I'll do it myself for free. If you still are sitting there going "uh, is this guy even gonna talk about the music?" then I'll just say it's crazy, hard, manic, and precisely chaotic power in the form of music.

**Total Chaos-** "Patriotic Shock" Epitaph Records 2798 Sunset Blvd. LA, CA 90026 [CD]- You're really not going to believe this, but this thing fucking kicks ass!! Forget all about what you've heard (rumors or music) because "Patriotic Shock" is not

what you expect. The last album (whatever the hell it was called) basically boiled down to basic punk that inspired only a few people, especially considering the label. But this time it's downright brutal, and being on Epitaph seems to almost make it better. I don't care how Total Chaos is labeled, but this is far more hardcore than it is punk, that no one will argue. Heavy, fast, angry, and in-your-face: that's what hardcore is all about! Total Chaos provide unexpected power in heavy chords, catchy moshes, and violent sing-a-longs. I actually get pumped when listening to this album and spit at other cars when I'm driving!!

**Transcend-** "Version 8.5" Doghouse Records PO Box 8946 Toledo, OH 43623 [CD]- Wow, this must have cost a ton to have made because the CD jacket is so thick, glossy, and professional. To the matter at hand: Transcend, from what I read, has been more of a on-again, off-again project than a true band, but this effort may force the members to actually stick with it this time. Despite some glaring negatives that are almost commonplace in HC these days (only 8 songs, the lyrics are excessive, and the songs too long), Transcend show a level of musicianship and power that impresses me. Not unlike other Doghouse releases, but I would never compare these guys to Endpoint or Split Lip. I hate to sound like some asshole A&R guy from a major label, but Transcend have promise and I'd be interested in what they sound like live.

**Whirlpool-** Revelation Records PO Box 5232 Huntington Beach, CA 92615-5232 [CD]- I suppose there's an angle some other zines will take when reviewing this that somehow justifies Whirlpool's "development" past hardcore and into this more "mature" sound. Let me assure you I will not be so forgiving. There is a clear-cut difference between creating music that elevates beyond the norm (see Iceburn) and making music that snubs the feeling and power of hardcore punk in favor of just playing shit that sounds progressive. Whirlpool sucks and has nothing to do with hardcore or punk in my book.

**Yuppicide-** "Dead Man Walking" Wreck-Age 451 W. Broadway 2N, NYC, NY 10012 [CD]- Now dead, this NYHC band was always capable of providing some mean, heavy, fast songs and this release does a good job of capturing their capabilities. Jesse James barks out his vocals, the beat is built on speed, and the guitar has enough heavy chord work to beat out most arty players these days. 2 covers, one is "Tied Down" by Negative Approach (a great song they do justice to) and REM's "The One I Love" which may have been better suited for the live show and not the record. Still, Yuppicide is now long gone but they left behind a good NYHC album that you will not confuse with metal or whatever the bullshit is they pass off as HC these days.

**V.A. "Punk Sucks"-** Liberation Records 6633 Paseo Del Norte, Anaheim, CA 92807 [CD]- It's refreshing to see a compilation that's just there to put on music by different bands and not some tribute album or theme comp. "Punk Sucks" is kinda a stupid name because this punk far from sucks. 30 fucking tunes of mainly So Cali hardcore/punk with a fun edge. Wow, there are some great bands on here, like Pennywise, Ten Foot Pole, Voodoo Glow Skulls, Naked Aggression, Bouncing Souls, Bollweevils and tons more... Spin this at a punk rock party, kids!! Good shit!



# SINGLES



# HUNTING

reviewers- Johnny T [JT], Jim Straub [Jim], Jenn Lombardi [Jenn], Patrick [nothing]

**Agent 99-** [Ara Babajian, 92St. Mark's Pl #5, NYC, NY 10009]- Ska, maybe even more than hardcore, is sound that must be seen live to be fully enjoyed. I hope that's the case with Agent 99, because with the exception of the drummer, his band sounds weak to me. Where's the energy, the fun, the speed, the things I like about ska?

**Asphalt-** "Thirst" [Out Of Bounds Records PO Box 4809 Alexandria, VA 22303]- Snazzy HC with cool bass. Otherwise it pretty much sucks. HC types might like it, but not I. [Jim]

**Beltaine-** [Watermark Records]- (Deep breath). The only thing extraordinary about this record is the fact that it even exists. It seems anyone can throw a band together, wear the right clothes, play the right "kick ass" parts and put out a record. Best part about this was the rockin' metal guitar solos that will drive all the phat pants wearin' Endpoint emo kids crazy. [JT]

**Blackout-** [Indecision Records PO Box 5781, Huntington Beach, CA 92615]- This label, an offshoot of Dave's great zine, has a lot of work to do before it can hold a match to said publication. Is this hardcore? Maybe by some standards, but it sounds awfully metal to me and not even fast at that. 2 very long songs that bore me. White vinyl.

**Canned Travolta-** [Go Kart Records Po Box 20 Prince Street Station, NYC, NY 10012]- The self-proclaimed worst disco punk band. With the cowboy from the Village People (Jeff Olsen) doing guest vocals, this is one memorable record. Both songs are hilarious. Awesome stuff. [JT]

**Collateral Damage-** [Indecision Records]- When I took a look at this record and heard the name of this band, I kinda thought they'd be halfway interesting. Boy was I fucking wrong.

Picture a 90's version of Judge or something like that. Big, burly men with lots to say. Dance beats and 4-chord guitar chugga right in dat ass, baby. [JT]

**Crownhate Ruin-** "Primer" [PO Box 845 Rockville, MD 20848-0815]- When I heard this band was one of the guitarists and the bassist from Hoover along with the drummer of 1.6 band, I had to go for it. Wow! All I can think to say is "wow." 99.9% head and shoulders above anything I've reviewed for this issue. Only wish there were more than 3 songs. This is music in the direction that Hoover was taking before their quick demise. Progressive DC-type hardcore with interesting beats and melodies. I see rather incredible things for this band if they stick with it. God I hope they do!! [JT]

**Dillinger Four-** "Higher Aspirations Tempered and Dismantled" [Cerebellum Records PO Box 40308 St. Paul, MN 55104]- Gosh, MN sure has had a jumpin' music scene. Now The Dillinger Four, 4 guys who play poppy punk with a brash, sort of intelligent feel, have been compared to, as redundant as it is, to Jawbreaker quite a lot. Said comparison is understandable as rockin' songs like "Smells Like OK Soda," "Shotgun Confessional," and "Unemployed" have that same feel and sound as Jawbreaker's classic "Unfun." To be honest, I was a little disappointed with this EP for two reasons: 1. the sound quality leaves a lot to be desired, and 2. I had heard such awesome things about this band that I guess I expected them to be... well, awesome. Good- yes. Life altering- no. [JT]

**Dripping Goss-** [Another Planet]- Despite no lyrics, no insert, and no address, this 7" is good for one reason and one reason only: Dripping Goss can play some fucking killer music. I don't know why, but I always thought this band was a bad garage-punk outfit. Man, was I wrong; they

play some mean, heavy attack sans hooks, but also without yer basic hardcore or noise tendencies. Good surprise, but, Profile (or whatever name you call yourselves now), work on the packaging, huh?

**Edsel-** "No. 5 Recitative" [Jade Tree 2310 Kennwynn Rd., Wilmington, DE 19810]- Edsel has been floating around DC/MD for a couple of years now but have never quite gotten the attention that their counterparts like Jawbox, Shudder To Think, and Unrest have gotten. And this 7" is perfect testimony as to why. Edsel drone and drone and drone and drag their way through 2 songs here that are, well, boring. Good and somewhat original sounding, but boring. Their music rolls on but never quite takes off to enthrall you. Great packaging but no lyric sheet. So, good but no cigar, and that's the way it's always been with Edsel. [JT]

**Fiendz-** "Everybody's Favorite" [Black Pumpkin Records PO Box 676 Totowa, NJ 07512]- This record caught me a little off-guard. Try thinking of a cross between Farside and the Moody blues. God this is strange. Then there's this song with this goofy accordion-sounding keyboard on it. I'll admit they're poppy sounds are kinda catchy. I just don't know what to think anymore. [JT]

**Frontier Trust-** "Three Mississippi" [Faye Records PO Box 7332 Columbia, MO 65205]- What happened to this band?! Whatever inspired these Nebraska boys to go from an original brand of melodic HC-ish punk to this twangy, country, Dead Milkmen crap is beyond me. Maybe since the Cornhusekers won the NCAA Football Championship for once (they recorded this that same day), the band got all drunk and stupid and never recovered. Yuk!!

**Hudson-** "Out Of Gas" [Farout Records Po Box 14361 Ft. Lauderdale, FL 33302]- Way, way, way great political pop-punk that sounds like a faster version of Propagandi. Crappy production can't destroy these great songs, and they even cover a Billy Idol song (and do it great!!) [Jim]

**Hutch-** "The Last Cold I'll Ever Catch" [Excursion Records PO Box 20224 Seattle, WA 98102]- Good punchy HC-punk, reminding me of a heavier, rawer Jawbreaker (which is a definite plus). This band should be proud of their music, and with a bit of refining of the tunes, Hutch could rock my world.

**Impetus Inter-** "Youth Jihad EP" [Bloodlink PO Box 25 New Gretna, NJ 08224]- It's strange, but I can't tell if this band is extremely naive and stupid or absolutely brilliant, so for now this record is just "pretty good." Dave Hake (punk rock columnist) screams incomprehensibly over a soundtrack of noisy, gut wrenching hardcore which will be written off time and time again as



"Ebullitionish" or "Gravity rehash." Like I said, I still don't know where to file these guys, but rest assured they will be filed. It seems the most interesting aspect of this record is the writing on the inside of the cover sleeve; things like "youth revolution" and "hardcore really ought to be destroyed, the clock should be reset at zero, the current plans scrapped and thrown away, the mold broken for all time," plus "everyone deserves something new, a second chance," and so on and so on. Decide for yourself, if you dare. [JT]

**In Vain-** [Youth Power Records PO Box 3923 Manchester, CT 06045-3923]- These guys always had promise but I wasn't sure if they would reveal it to the rest of the world or just keep playing shitty half-ass shows for 10 people at Studio 158 (local club). I'm extremely glad and surprised to see them reaching their potential. In a nutshell, this 7" is good, not great, but good. The guitarist is so good he even had ME blushing. These guys are the best musicians in CT and from what I've heard of their new stuff, their next record will be outstanding. But for now we have this. Though reminiscent of Iron Maiden at times, In Vain is still probably the best band in CT right now. Definitely worth checking out. Oh yeah, 4-song 7" rule the earth. [JT]

**Into Another-** [Revelation Records PO Box 5232 Huntington Beach, CA 92615-5232] [CD]- I guess we all have our causes and Into Another's seems to be animal rights. 3 songs here (I'm not sure how many the 7" has) dedicated to the love of animals and the pursuit of metal-hardcore. Musically, Into Another surprised me with their power, especially considering my dislike of any past material. Any fan will love this. Lyrically and morally speaking, I guess we all feel we could save the world if we signed to Hollywood Records, that bastion of political and cultural change. Funny how a band can talk so much shit on their record bought almost exclusively by hardcore kids who have heard it all before, and then say not one word on the matter to a mainstream audience of thousands opening up for Quicksand. Afraid they won't buy your t-shirts if you call them "liars" and accuse them of being "wrong" to their faces? Parody abounds.

**Isolated-** [Suburban Voice PO Box 2746 Lynn, MA 01903]- Al Quint gets together with some buddies to cover 3 punk songs, only one of which (I'm embarrassed to say) I've heard before. They do "Kids Of The Black Hole" by the Adolescents, "No" by the Subhumans, and the one I'm familiar with, "Guilty of Being White" by Minor Threat. Al's vocal-altering style impressed me, and if any of the bass runs on the Adolescents song is an indication, the music is right on as well. Good stuff. Note: all profits from this 7" go to AIDS research, so you know your \$ is going to something worthy.

**Jawhawker-** [Excursion Records PO Box 20224 Seattle, WA 98102]- Praise the lord for singles like this one. Great HC with attack-style mode on full force. If all bands recorded singles for \$75, explained on their cover sleeves their label connections to Cargo, and then proceeded to play brutal HC that kicks the shit out of the listener, then I'd have a smile on my face 7 days a week instead of a scowl. Stay true, Jawhawker!

**Jennifer Convertible-** "Codependency" [Puddle Records 12 W. 21st St., 10th Fl., NYC, NY 10010]- They seem a little self-obsessed with all the praise they heep upon themselves. Pretty good sounding stuff that's new and original. Kinda indie-rock, kinda sad-pop, kinda cool. [Jim]

**Jolly Mortals-** "Paintscraper" [Whirled Records PO Box 5431 Richmond, VA 23220]- Offbeat punk rock noise artistry is alive and well with the Jolly Mortals. Songs about love and sex and whatever the hell else. Strange and unpleasant to hear but it certainly held my attention decently which is more than I can say for most music these days. [JT]

**Level Head-** "Spooky" [1823 Walthall Dr., Atlanta, GA 30318]- A catchy garage-sounding poppy punk jobber like maybe a broke ass Horace Pinker or Fracture or dare I say the mighty... wait, no, I won't even say it. I think we're all pretty familiar with (and sick of) this kind of sound but why stop liking it now? [JT]

**Marjan Crash-** "Graze" b/w "Susan" [Atomic Action 2030 West Main Rd., Middletown, RI 02842]- Too many fucking records sound the same these days. Now that I've gotten that outta the way, let's got to Marjan Crash. Noisy, distant sounding pop and roll that brings to mind absolutely no one. I mean not one band. Not one fucking band at all. It's pretty good, I wouldn't write home to Grandma about it, but it's pretty different and nice. Maybe I just wasn't in the mood for a "nice" record today. [JT]

**Pink Lincolns-** "Sumo Fumes Two" [Stiff Pole Records PO Box 20721 St. Petersburg, FL 33742]- The great PL's make another peachy-keen rekkid- get it. They've got balls, too, you can tell cuz they cover a Pschadelic Furs song. This is really good, especially the first song. [Jim]

**Samuel-** "Lives of Insects" [Art Monk Construction PO Box 1105 State College, PA 16804]- One thing you gotta appreciate this label for (well, there are a few things, but let's just focus on one for now) is the diversity of sound they put out. Samuel is far more alternative than punk or hardcore, but the truth of the matter is that this band reflects just how limiting punk/HC can be. \*Fronted by a female vocalist, Samuel took a while to grow on me, and now I think

they're pretty damn good, not just musically but what they do to me emotionally. 2 long songs here that drag a bit, yet still give off that "caring" feeling without being arty. Wouldn't mind seeming 'em live as long as the vocalist wasn't wimpy. Good job; an impressive record I'll keep in my collection.

**Samuel-** "Lives of Insects"- Samuel are one of the better new bands that have sprung up from the ashes of DC hardcore bands. The only person I know for sure that is in this band is the singer from Junction. No matter, though, because this destroys anything Junction ever did. Intensely melodic and at times even poppy, but always abrasive and too rough for the radio if only for the lyrics, which are top-notch, farm fresh grade-A brown eggs. I've been printing too many lyrics in my reviews lately, so just take my word for it. Only negative I could find was that there's only 2 songs. But I'd rather have 2 awesome songs that I love than a whole CD of shitty songs I hate (i.e. Earth Crisis). Post punk, DC-sounding emo don't mean shit when the music is great, and it is here. [JT]

**Silent Majority-** "This Island Earth" [Reservoir Records PO Box 790366 Middle Village, NY 11379-0366]- I think Andrew (who runs this label) is the greatest guy, but I'm gonna stick to him in this case. He describes it as: "kinda like if Lifetime and Gorilla Biscuits had a wrestling match with Kevin Seconds as the ref." Nice try, but, no, Andrew. Try this on for size: "kinda like if some 3rd-generation hardcore band and a somewhat emo band thumb-wrestled with Doghouse Records as the ref." It's good stuff, I guess, but let's not get crazy about it for chris-sakes.

**Spilth-** "Maximum Pity" [Urban Warfare Records]- Dark, heavy, brick-smashing, innovative 4 piece with a strange cover, dark, Melvinsish, dark, and heavy. I like it. [JT]

**Still Life-** "Slow Children At Play" \*8"\* [Rhetoric Records PO Box 82 Madison, WI 53701]- "All will be forgotten. I feel the sun against my skin. Alive. All will fall in time. We were born of dust only to return." Jesus H. Fucking Christ. I once heard somebody call Fugazi "painfully self-absorbed," but I say fuck Fugazi because the boys in Still Life spend so much time absorbing their self-examination that they forget to actually just shut the fuck up and live. Or maybe I'm reading too much into it, after all this is music therapy, a place to vent these ideas. I guess it's just that on this record Still Life is in a deep, dark cavernous mental state where I've been before and hope to never return to. Call me a jock but I refuse to spend my life harping on the idea that I will someday turn to dust. God, it's just not fucking worth it. Oh yeah, the music on this record is typical Still Life; slow, involved, emotional greatness. If you don't kill yourself first, you might actually enjoy this record. [JT]



**Strongarm-** "Division" [Tooth & Nail PO Box 12698 Seattle, WA 98111-4698]- Where the fuck did this come from? Who is Strongarm? Who is Tooth & Nail? Why is the packaging so great? So many questions, so little time!! Strongarm, a Florida band from what I gather, sure can fucking pound out some great songs of the NYHC variety. Despite remote lyrics, this band has youth, power, and energy to spare, with "Gates of Atonement" being the best song as they remind me of Sick Of It All. Clear vinyl makes this single complete. Great.

**Stuntman-** [Twitcher PO Box 2045 NYC, NY 10009]- Song 1 ("The Right Channel") rolls full steam ahead like a more accessible Drive Like Jehu but with more singing and chaotic, yet focused music. Not bad at all. Song 2 ("Watch") is a more polished melodic number that has a nice melodramatic flow to it with catchy songwriting throughout. A catchy chorus: "Will I ever find the in between, Is this what there is." Devastatingly profound, don't you tink? I like this one. [JT]

**Sweet Diesel-** [Engine PO Box 1575 Peter Stuyvesant Station NYC, NY 10009]- This maroon-colored slab of love has 2 songs on it, with "Morning Breath" being the better. I was expecting much more noise and thrashiness from this recording considering this band's live show, but I must admit that I liked the production a lot. Sweet Diesel play good...um... I guess Am Rep-ish rock, but even that half-assed description leaves much to be said. With shorter songs, I'd love these guys, whereas I like 'em now (hey, I dislike 70% of the shit I hear, so there!).

**Swing Kids-** [Kidneyroom Records PO Box 589 Village Station, NYC, NY 10014-0589]- The kids from Struggle and Unbroken grew up and realized that their self-righteous political jargon wasn't worth shit, and the more subtle approach that is the Swing Kids was born. Heroin-influenced to say the very least, they rip through 5 songs (yes, 5 songs on one 7") that will tear your face off. Gravity all the way (even though it ain't Gravity). Like I said, they're still political, but in a subdued manner. Very reminiscent of old Struggle days, there's a very well written essay on immigration in the USA and the growing anti-immigration sentiment here right now. Get in on this band while they're still hip and still together. [JT]

**Trench-** [Allied Recordings PO Box 460683 San Francisco, CA 94146-0683]- (The following words are in regards to the label...) I thought Allied was going on break for a while, and then the next thing I know I've got their entire address memorized because of writing it so many times with so many reviews in here. Anyway, Trench has the capacity to enthrall me yet left me out in the cold. They start off all

crazy and chaotic but soon all the words and grind alienated me. I've said it before and I'll say it again: the shorter, the better!

**UK Subs-** "Betrayal" [New Red Archives PO Box 210501 San Francisco, CA 94121]- Wow, still going. This clear green 7" has 2 mediocre songs which don't seem to catch these bastards at their best. "Betrayal" is too damn slow despite my liking of the British accent. The other side is better but just as unmemorable. Too bad.

**V-Card-** [Allied Recordings PO Box 460683 San Francisco, CA 04146-0683]- Pretty good sounding shit from this Beantown trio. While I could just praise V-Card for the fact that they offer no-frills style punky rock, the truth of the matter is that this music can stand on its own. 2 songs, that despite being a bit long, have some good muscle and decent melody.

**Vehicle Birth-** [Lit 133 Peterborough St. #2, Boston, MA 02215]- I love it when I get a 7" by some band I've never even heard of for review and they kick my ass. Well, that's exactly what happened with The Vehicle Birth. First things first. Whoever put this record out (I guess somebody in the band) sent us a nasty letter about how the Knicks suck ass and I'm still giving this band a good review. That alone should tell you how good this is. It's hard to describe the sounds that emit from my stereo. One song is almost like a cross between Sebadoh and Today is The Day; aggressive and melodious and then aggressive, building up but never quite exploding for more than a few seconds. Lyrics that are of the personal picture variety. Great music that overcomes the limitations of a bad recording. If you're going to send away for one record from reading these reviews, then support this guy's new label by getting this. Thank you. Fasa su kasa. [JT]

**V.A.- Malcolm's Lost/Cable** [Moo Cow Records]- Split 7" featuring one of CT's newest and best bands (that being Cable). But, first, Malcolm's Lost: thrashy, fast HC not unlike you've heard 50 Ebullition bands play, but, man, the vocalist for this band sucks! Is that a woman or a 14-year old boy with a runny nose? Nothing special, though not horrible. Cable represent themselves better with a more focused attack that feels good to this reviewer. The vox seem a bit out of place, as if they were more forced onto the music than they were worked into it, but as long as they talk about cutting people up in sheds, that's cool with me. Wish this was a full Cable 7", but RI label Atomic Action is going to put Cable shit out soon, so look for it.

**V.A.- Suburban Voice AIDS Benefit/Dischord Tribute** [comes with SV #36, see ad/zine reviews]- 1st, the disclaimer: it comes free with a zine, it's for a charitable cause, and it has Dischord songs. Now that you're already gonna

get it, let's check out the music: Sinkhole do "Filler" by Minor Threat real well. Horace Pinker tackles Dag Nasty's "One To Two" and come out on top. The other two covers I can't say much about since I either never heard or forget the original: the Bruisers cover "Live For Now" by Iron Cross and Shattered Silence does Faith's "Limitations." I'm a bit more well-versed for side A, but still a cool 7"!

**V.A.- UK Subs/Swinging Utters** [New Red Archives PO Box 210501 San Francisco, CA 94121]- OK, let's break this down nice and simple for you. Swinging Utters= mid-paced, boring, goofy sounding punk rawk about teen angst on purple vinyl. UK Subs= cool ass melodic punk that sounds like a melodic Sex Pistols with lyrics about facism (there's a stretch), also on purple vinyl. 1+1=2-1= UK Subs. [JT]

**V.A.- Cornerstone/Unit Pride** [Lost & Found Records]- We're the youth of '95, bringing back the old school pride!! What can I say? 2 bands, 3 songs, green vinyl, and a lot of energy and hardcore power. Though I hate to say it, Unit Pride sound better than Cornerstone, but that may be because they cranked up Toby's vox too much on the production. Look for CD's from both these bands by now.

**V.A.- Garden Variety/Hell No** [Reservoir Records PO Box 790366 Middle Village, NY 11379-0366]- One of the better split singles I've heard in a while, as the bands' styles don't interfere but actually enhance one another. Garden Variety crank out a winner in their proven-formula of hard pop-punk, like a cross of Dag Nasty & Green Day: quite good. Hell No impressed me as well, with a song that sounds 100% better than anything on their last album, in sound and in the attack. Great guitar work on a song that could probably kill small animals by itself.

**V.A.- Damnation/Walleye** [Jade Tree 2310 Kennwynn Rd., Wilmington, DE 19810]- I think Jade Tree is in a funk, and not of the Geroge Clinton variety. Walleye tries to straddle the line between mid-90's hardcore and emo, and end up falling off the tracks. Damnation are a little better, though they aim for a lower demoninator by playing metal/thrash stuff, with only the vocals saving them from utter shit. Best thing about this 7": picture of Ken with Sir Mix-A-Lot (right?).

**V.A.- "Emergency Broadcast Systems, Volume 4"** [Allied Recordings (their address is all over the reviews, look for it)]- This must be Allied's band-tester thing. 4 bands, 4 songs, with Crease's pop-punk attack being the best and Nevertheless coming in a close second. I'd rather see demos from these bands, but I must commend Allied for giving these deserving bands a chance. Good punk 7".



# Advertising in Change Zine

As many of you are aware, we used to run free ads for people from issues #0-5. We'd like to be so generous in the future, but that's impossible. Starting in issue #7, we will only accept paid ads. No trades, no deals, no special treatment. We will be mailing out a little package on advertising to people, but if you never got one, feel free to write or call for it, as it'll be more specific than this mention.

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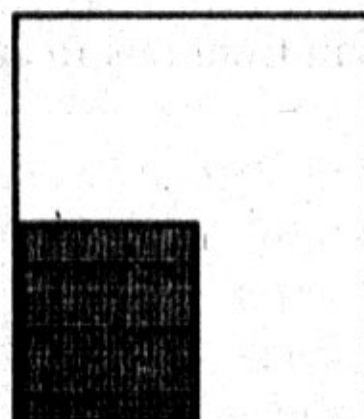
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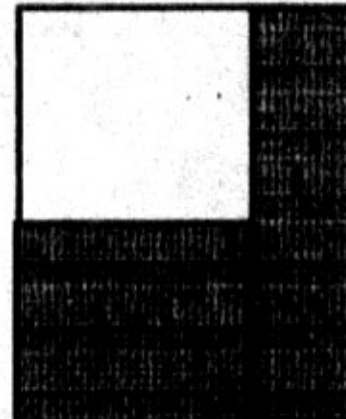
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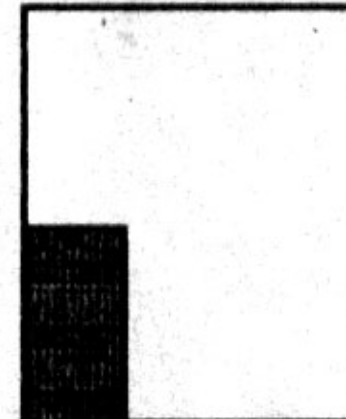
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## DEMOS



**Autumn-** 2 long players that could fit right in on Art Monk or Doghouse these days if they were polished up. Emo-type lyrics and perhaps overly-strummed guitars, didn't give it much originality, but the band has got some ability to work a song, that's for sure. I'd like to hear some faster material, but I also wouldn't mind hearing more along these lines, especially live. Keep an eye on Autumn. [1136 Lamberton Rd., Trneton, NJ 08611]

**Fastbreak-** "Youth Pride" If these kids didn't have a basketball name and a picture of a guy playing hoops in the artwork, I'd have a hell of a time liking this. Generic HC-style from '88 or so, complete with funny logos and simple lyrics. Fast beats, sing-alongs, and more energy than talent. Maybe these days we are too concerned with professionalism and musicianship in hardcore, but I don't quite need a time warp just yet. Potential. [20 Castle Hill Dr. Bethel, CT 06801]

**Forgiven-** Um, guys, I really don't want you to hate me, but maybe the reason why all the Krishna-core is accepted by some people while your Christian-core isn't is because at least their music is OK and they are occasionally willing to hit a chord that isn't an E or an A. No offense, but it's stuff like this that makes people think HC has become a joke. Amen.

**One Nature-** A bit professional and long for a demo, but it still has that young and earnest feel to it. One Nature seem comfortable

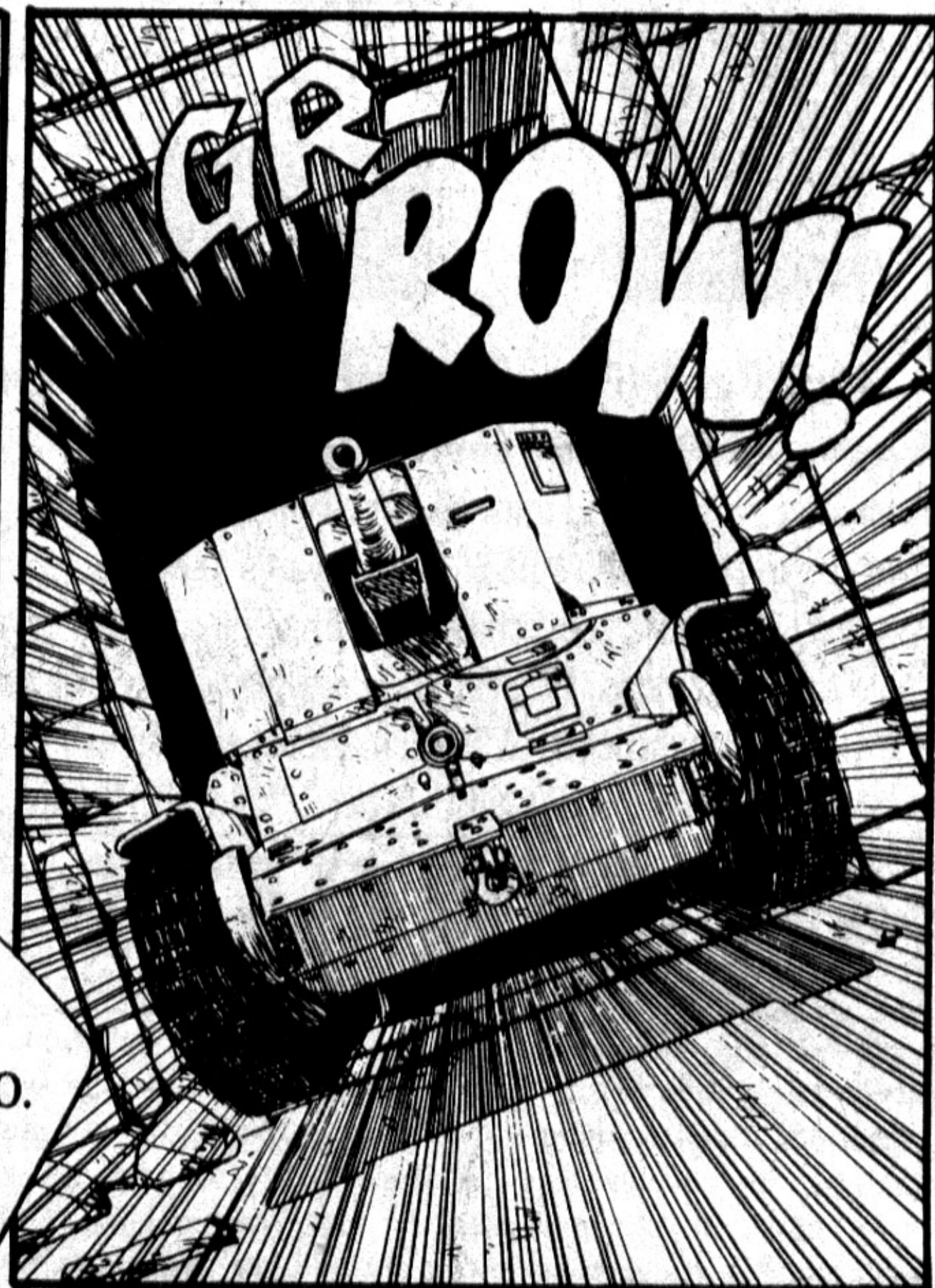
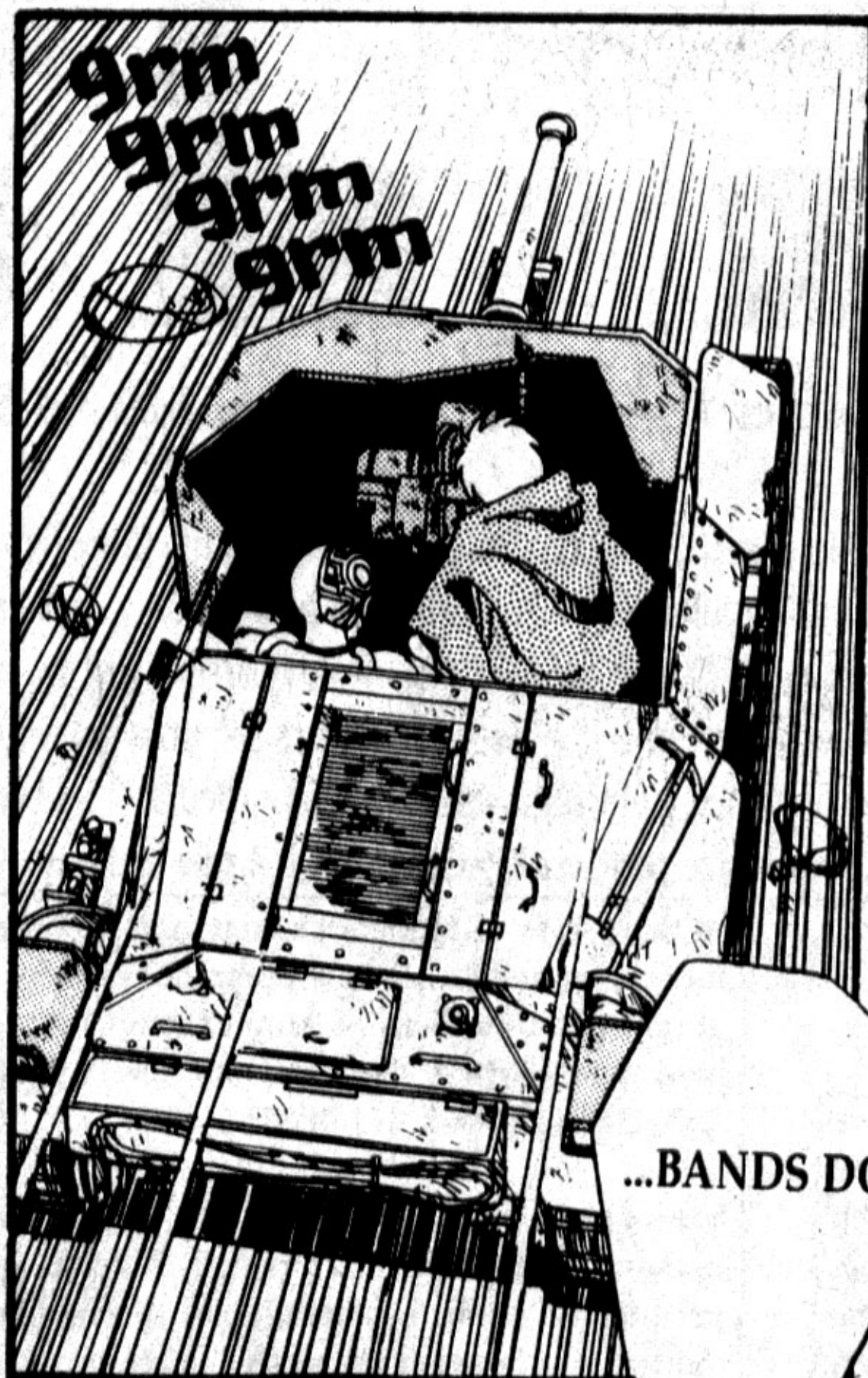
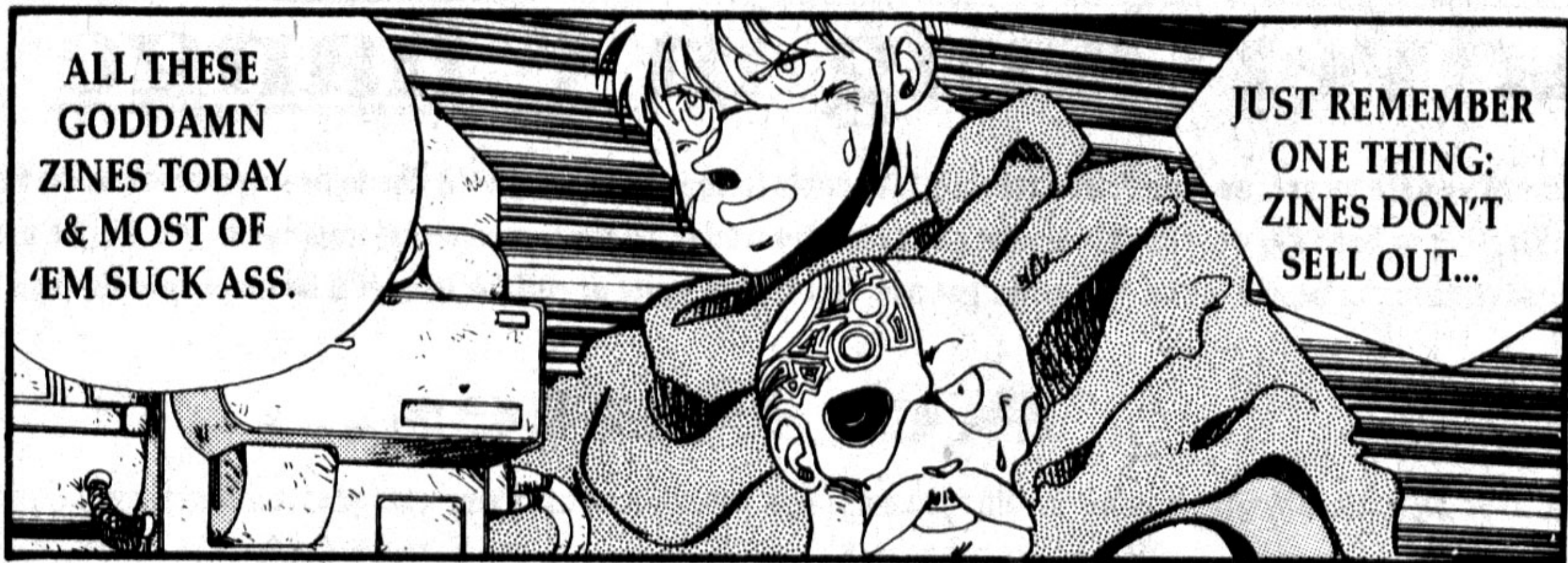
in their style of hardcorish rock and it comes off as pretty good to me. Not unlike Jersey comrades Shades Apart, they have an alright understanding of how to build up a song and write a basic hard tune. Where they go from here will be interesting. [PO Box 253, Bound Brook, NJ 08805]

**Standpoint-** "Opened Doors" The name of this band and the opening chords has me thinking this was going to be yet another generic HC band, but Standpoint (please change the name!) threw me for a loop when the vocals came on. Not too many HC bands are fronted by women, and even fewer sound any good. Anyway, the vocals are very sung, almost as if I'm listening to Amy Grant or someone of that sort while the music stays hard and heavy (and not too slow, thankfully). The music is surprisingly good and I like the sound of the back-up male voice much better than the main singer's, but she grows on me with each listen. 3 impressive songs that demonstrate why demos are cool because this band has set a good foundation to work from, just as long as the vocalist learns to match her wimpiness with the music and still retain her style. [28 Tudor Drive, Wayside, NJ 07712]

**Trial-** HC from Seattle which easily surpasses many efforts I've seen on vinyl and CD. Though a bit conventional in their name (Verbal Assault anyone?) and in some of their lyrical topics (supressed Indians), Trial still generate more than adequate power and feeling in these 5 songs. "Turn Away" is a real keeper, as the band uses aggression and speed to truly force the song out. Fans of Killing Time will note that Trial's "Splinter" sure sounds like "Backtrack," but I'm not complaining. This is what a demo is all about, and if people feared that the break up of Undertow left Seattle devoid of power HC, then these kids may turn some heads. [\$3ppd, 427 11th Ave E. Seattle, WA 98102]



# Change Zine #6



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